

FIRST YEARS

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Taninla kya
Ta-sè nga
Ne nya
She yat ga.

Monday's number, I ween,
Is always fifteen ;
The tiger's the beast,
And its place is the East.

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There are various ways of calculating the horoscope, most of them not to be understood of the people, but the most popular, because the preliminaries are evident to everybody, is from the numbers given above. A person born on Monday remains under the influence of the moon for fifteen years. Then he passes into the house of Mars and sojourns there for eight years. At the age of twenty-three, Mercury presides over him and continues to do so for the next seventeen years, and so on to the end, which mounts up to 108 years. Should he outlive that he would begin the circle over again. Another way is to divide the inquirer's age by eight. If there is no remainder, the horoscope is made up from the gyo under which he was born. If there is a remainder, the Bedin Sayā counts it out round the figure, in the direction of the hands of a watch, commencing with the birth planet. Thus a man born on Thursday, now twenty-nine years of age, would be under the influence of the moon. The gyo at the four cardinal points, east, south, west, and north are happy in their influences, those on the diagonal rhumbs not so good. Yahu, and especially Saturday, have a particularly sinister influence. A man does most of the stupid and vicious things in his life while he is in Saturn's house. A young man born on Wednesday will need a lot of ballast to tide him through the ten years of Saturn, seeing that he enters on the danger at the age of seventeen.

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Little gilded and red painted signboards are put up at all the pagodas, displaying the nan, the symbol, and the relative position of all the planets. Sometimes people worshipping at the pagoda go to the point of the gyo, in whose house they were born, and offer up their lauds and candles there. But this is a mere matter of individual fancy, and is hardly open to those born in the diagonally situated

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781 houses, for the niche shrines, if there are more than one at
792 the pagoda, are always at the four cardinal points, and if there
118 is only one, as is usual at small pagodas, it is to the East.
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781 The sadā is carefully kept by the parents until the child
768 is old enough to take care of it himself, and thenceforward it
is guarded as the most valuable possession the person has.
No matter how often the name is changed the new one is
never put in the sadā, so that this certificate cannot be
trusted to implicitly for a man's name. Some of them are
very beautifully engraved and ornamented, but they are
usually not often to be seen. I only know of two in
England at the present time (1881), one of which is my own
and the other belonging to a travelling Burman. When a man
dies, the sadā is either destroyed or preserved as a memento
by the family. A great many sadās were found and carried
off as curiosities during the Third Burmese War. There is
one at Abbotsford.

781 A curious instance of the firm belief of the nation in the
436 reasonableness of the conviction that the planet under which
643 one is born influences the fates and actions of one's life, is
177 the fact that royalty ordained that the coins and measures
used by traders should bear the emblem of the monarch's
birthday. Thus for example all the gold coins used in Upper
Burma bazaars during the penultimate reign had the figure of
a lion on them, Mindōn Min having been born on a Tuesday.
The few remaining from previous reigns bearing other sym-
bols were rigidly kept out of the sight of Burmese officials.
The Convenor of the Fifth Great Synod, though probably
the mildest and best sovereign Burma ever had, would
certainly have stood no trifling in matters of this kind, which,
if not amounting actually to a part of the religion, were at
any rate very intimately connected with it. His son Thibaw
Min, however, notoriously indifferent to religion, if a stronger
word might not even be admissible, let the old weights remain
in use, and probably called it the march of civilisation.

852. The naming and the construction of the sadā being
957 finished, the principal events in the youthful Burman's life
[291] are over, and the children run about in as happy a state of
nudity as the respectability of the family permits; and boys
and girls steal grandmamma's cheroot, and potter about

all carefully preserved, along with many other gifts of the home-keeping pious; rolls of yellow cloth, Dutch clocks, betel-nut boxes, spare spittoons, and begging-pots, rugs, and pots of honey. The images of the kyaung, contrary to the usual custom, are placed in a glass case in the centre of the room, instead of at the east end. This situation is due to their value, most of them being of silver or gold, and one or two studded with precious stones.

The Thiho Taik was certainly one of the neatest and most methodically arranged monasteries to be seen anywhere. Unfortunately it was burnt with many others in the year of the Annexation. There were many more gorgeously decorated, and still more that were larger. The biggest in Burma was probably the Maha Yatana Paungdaw, which stood near the great Arakan Pagoda in the suburbs of Mandalay, and was in great part burnt down in 1879. The building, with its encircling platform, measured 440 feet by 200, and was supported by 404 massive teak trees, none less than two feet in diameter, and the central posts, which upheld the topmost tier of roof, must have been quite eighty feet in height. Near Maulmein, in Lower Burma, there is another kyaung remarkable for the huge girth of its posts.

The brick monasteries are commonest in the neighbourhood of Mandalay and other old capitals. They are covered with chunam, and in place of having a spire, are themselves built in the form of a *pya-that*, rising in the shape of rectangular terraces to a considerable height. Round the central hall, which is often divided by a gilt railing across the centre, are a number of cloisters and corridors, which ensure a perpetual cool breeze. Many of these monasteries are adorned with fresco paintings in the hall and in the honeycomb of corridors, representing usually scenes from the *Zita*, passages in the life of Shin Gautama, an especially favourite one being the *Jataka* of Nemi, where the pious prince is represented as a white ghostly figure in a chariot, riding, like the *pius* *Amor*, through the dismal abodes of hell and the six heavens of the *sets*. Some other representations portray the occupations of daily life, such as feasting, playing, weaving, and the different nationalities to be seen

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solicitous as to their welfare. A regular thing after worship in the Arakan Pagoda at Mandalay is to go and feed the great turtle in the tank at the back of the cloisters. There are rows of women selling balls of cooked rice, cakes, and other delicacies which the pious buy for the consumption of the sacred reptiles. There was great consternation when, in March 1879, the tank dried up and many of the huge creatures died before the people could get water enough from the river, brought in chatties and household utensils, to save them from such a sad fate. The circumstance was supposed to be a sign from the nat guardians of the place of their abhorrence and anger at the shedding of the royal blood by King Theebaw in his holocaust of February. But taking further and totally innocent life seemed a rather singular fashion of expressing disapprobation.

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The dog-fish of the Thihadaw Monastery, situated on a small island in the middle of the third and lowest defile of the Irrawaddy, are particularly celebrated, and having been referred to by every traveller in Burma, the little kyaung with its stone pagoda (one of the few of that material in the country) has become a regular show-place for all passengers to Bhamaw. The great five-feet-long, gape-mouthed creatures seem to know their bounds, and do not wander farther than half a mile or so from their sanctuary.

But this is far from being such a remarkable case as previous writers have seemed to imply. There is a tank with tame fish at the Maze Monastery near the Shwe Dagen pagoda in Rangoon. All monastic tanks have fish more or less tame, according to the good nature and sympathies of the cenobites, and there is, or was, at least one other place on the Irrawaddy where the fish were as domestic as the dog-fish of Thihadaw. This was near the Kyaik-lat pagoda and monastery, on one of the numerous mouths of the great river. I knew the place well years ago, and then there used to be great conflicts between the ill-conditioned, impious fishermen and the monks. The fish were of the species called nga-dan, well known on English breakfast-tables under the name of "butter-fish," and to provide for the unscrupulous appetites of the foreigner, people used to come at night to catch the unsuspecting nga-dan. The

yahans had taught the fish to come and be fed when they beat on the bank and cried Tit, tit, tit; and it was easy to bring them up at any time by following this method. The fishermen came about midnight, and stamped on the bank, and when the nga-dan came, promptly whisked them out with a landing net. The scholars and novitiants had to take turn at watching for these marauders, and if any were discovered, the abbot with his entire *posse comitatus* sallied out to the rescue of his domesticated fish. If the impious life-taker was alone, or if the abbot's was the stronger party, the offenders were incontinently thrashed, and the young ko-yins wielded their cudgels with an energy and knowledge of tender spots which ordinarily made the victim give up his vile practices for the future. If, however, the law-breakers were in force, then the abbot adopted less violent tactics—though it would have gone hard with any hardened sinner who might have ventured to strike a pyin-sin. He simply sat down and preached the Law to them, recited the Ten Precepts, enumerated the horrors of hell, and thus soon choked them off for that occasion at any rate. But the presence and example of the English, and more especially their money, has a very bad effect on weak-minded, unprincipled men. In Upper Burma such a contest between wrong-doers and the upholders of the first of the Five Precepts could never have been prolonged—Thihadaw, where such scandals never occur, is indeed an instance of it; and since the country-side would not rise to the aid of the pyin-sin, they had to adopt other measures to save their friends and enjoy peaceful nights. They persuaded a pious supporter to dig a large tank near the river-bank and to connect it by a narrow ditch with the river. Then they devoted the results of a whole morning's begging to enticing the nga-dan into the tank, beating first at the mouth of their canal and then all along the banks of it, till they had got all safe in the tank, which abutted on the enclosure of the kyaung. But alas! this was done in the rainy season, and when the hot weather came round the water got shallow and warm, and the fish sickened and died; and in order to preserve at least some of them, the survivors had to be taken back to the river again. When I last was at Kyaik-lat, there

● 178 were still a good number of the tame fish, tame enough to allow you to stroke them and put gold-leaf on their heads, but there were far from being as many as there should have been had the villagers duly observed the teachings of the Buddha. [171-77] The primeval simplicity of the people is fast fading away throughout the province. The travelling Englishman finds no difficulty in either getting people to sell fowls, or others still less hampered by doubts, to wring their necks and cook them.

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103 The monastery sometimes has a name of its own; more frequently it is called by the Pali name of the town or pagoda near which it lies, or by that of its prior. The Thayet-daw Kyaung in Rangoon is so called from the magnificent mango-trees that grow within it. Well known in Upper Burma is the monastery of U Sandimā, or the Mingala-san Taik, where King Mindōn received his instruction in the religious texts which he knew so well. The name is usually given by the founder after consultation with the proposed head of the community, and it cannot be said that the consultation results in much originality.

792 Here and there throughout the country there are a few yatheit, hermits who withdraw into solitude in forests and desert places, and, like the old rathi (from which word of course the Burman term is derived), they live on wild fruits and roots and the chance alms of passers-by. But as the rathi were closely connected with the Brahmins, and as the custom is not recommended by the Buddha, nor looked upon with favour by the people, it is not of frequent occurrence. Occasionally a very austere monk buries himself in the solitude of the jungle during the season of Lent, in order the better to devote himself to meditation, but even this is not common. Nevertheless in the rocks above Nyaung-u, near Pagān, there are a few cells dug out high up in the cliffs which are always occupied, as any one who has gone out to shoot the rock pigeons which abound there will very speedily find. The yatheit comes down, confiscates the bag, and drives away the sportsman with terrible threats of future punishment. Such caves and holes in the rocks are not uncommon on other parts of the Irrawaddy, wherever the ascetic is able to climb up and finds the stratum soft enough to hack

out with his axe and hollow with his finger-nails. There were a few such cells cut in the rocks at the back of Mandalay Hill, and visitors to the sacred spot occasionally came across one of the hermits striding along, wrapped in thought, grasping an iron staff hung with rings, the rattle of which warns the people to get out of the way and not disturb the holy man's meditations. A few go away from human society altogether, just as St. Simeon Stylites isolated himself on a pillar, and the old Culdee monks from the north of England and Scotland wandered off to the snowy wastes of Iceland, there to seek repose and relief from the turmoil of the world. It is said that the Thadda, the grammar, was added to the Bitaghat, that the hermits who had withdrawn to the jungle might not destroy the power of the sermons and lauds by mispronunciation.

Mandalay Hill is always occupied, for the spot is particularly sacred. King Mindón used to send thither daily a hundred fowls which had been bought and saved from death, and the pious gave them plenty to eat. Similar proceedings caused the sneer of Purchas, "For men they hadde not an hospitall that were thus hospitall to fowles"; but this is hardly deserved, at any rate in Burma. There in every monastery the Kappiya-dayaka has a stock of money, raised by selling the presents given to the monks, which he devotes in charity to the well-deserving sick and to poor travellers, while any one is welcome at all times to shelter and food in the kyaung as long as he conducts himself properly. The yatheit may be looked upon with pious awe for his austerities and mortifications of the flesh, but the ordinary pyin-sin is more favourably regarded. The building of monasteries and the giving of presents to their inmates is a constant strain on the generosity of the people. It is far more difficult to keep the balance of merit on the right side in Burma than in other countries. Almsgiving is a constant and imperative expense, in addition to regular and personal worship at the pagoda. In Thibet wind or water drives the prayer-machines for extinguishing sin, and the goodman acquires merit while he is snoring at night with his wife at his back. In some parts practical householders are able to calculate exactly what is set down to

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CHAPTER XV

PAGODAS

SOME one with a greater regard for alliteration than the truth once said that the principal productions of Burma were pagodas, pôngyis, and pariah dogs. As a superficial impression this is neat, and therefore it will continue to be quoted by forcible feebles to the end of their days, in Bayswater or Ealing. It certainly is marvellous how many pagodas there are in the country, far exceeding the number of those raised in the sacred island of Ceylon, or by the Thibetans and Chinese, pious Buddhists, though they have fallen into sad doctrinal heresies. A Burman does not notice the multitude of the religious edifices in his country till he leaves it and finds how far more sparing other nations are in their places of worship. The poorest village has its neatly kept shrine, with the remains of others mouldering away round about it. No hill is so steep and rocky, or so covered with jungle, as to prevent the glittering gold or snow-white spire rising up to guard the place from ghouls and sprites, and remind the surrounding people of the Saviour Lord, the teacher of Nirvana and the Law. There is good reason for this multiplication of fanes. No work of merit is so richly paid as the building of a pagoda. The Payā-taga is regarded as a saint on earth, and when he dies he obtains the last release; for him there are no more deaths. The man who sets up a row of water-pots on a dusty road does well; he who raises a ta-gôn-daing, or sacred post, who builds a rest-house, presents an image or a bell, or founds a monastery, gains much kutho and ensures a happy transincorporation when he passes away; but the

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Payā-taga is finally freed from the three calamities, his *kan* is complete, the merits outweigh the demerits, and he attains the holy rest. That, at any rate, is the comforting belief, cherished by the most reprobate. Little wonder then that, with such a glorious reward in store for him, the pious man hoards his wealth for such an object, and that pagodas are so plentiful in the land. It avails little to repair a previous dedication, unless it be one of the great world shrines at Rangoon, Pegu, Prome, or Mandalay. In the case of ordinary pagodas the merit of the repair goes practically entirely to the original founder. Hence that puzzle to Europeans, the building of a bright new place of worship close to one which a very little care would save from crumbling away into a simple tumulus.

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The word pagoda is seemingly a kind of verbal *hysteron proteron*, a metathesis of the Cinghalese dhagoba, derived from the Sanskrit dhatu garba, a relic shrine, and is properly applied only to a monument raised over some of the remains of the Lord Buddha. Such are dat-daw, pieces of Shin Gautama's flesh; an-daw, his teeth; san-daw, his hair; thin-gyat-daw, the frontal bone; hnyat-yo-daw, the jaw-bone, besides others. In addition to these there are the sacred utensils and other articles used by the teacher of the Law, such as the thengan, the yellow robe; the thabeit, or alms-bowl; the taung-we-daw, his staff; the padi, or rosary, and other things of the same kind. These holy relics, however, could not go far, even if they had been equitably divided between the great countries professing Buddhism, which they certainly were not. Burma alone claims more personal remains than could possibly have existed. The same thing is, I believe, true of Popish relics in Europe, where pieces of the true cross are as abundant as portions of the dress of the founder of Buddhism are in Burma. It is useless attempting to prove or disprove the authenticity of particular relics. To admit of the multiplication of shrines, models of the sacred things are permitted, and these only, in metal, precious stones, or clay, are deposited under the vast majority of pagodas. But images and sacred books are also so enshrined, and thus arises the classification of the four kinds of shrines, the Zedi le-ba.

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1. Datu zedi, erected over relics of the Buddha, or models of these.

2. Paribawga zedi, over the sacred eight utensils, or their imitations.

3. Oddeitha zedi, enclosing images.

4. Damma zedi, enclosing the sacred books, such as the *Bitaghat thôn-bôn*, the three baskets of the Law, and other sacred volumes, like the *Bagawa*, appointed to be read during Lent.

It may be well to remark that the word "pagoda" is not known at all in Burmese, either in its English or Cinghalese form, any more than the word Mandarin is known in China. Such a building is called a Zedi, from the Pali chaitya, meaning the offering-place, or place of prayer, but the expression Payā, applicable as well to the image as to the shrine, is most frequently used in reference to the more famous centres of worship.

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The greatest of the payās, such as the Shwe Dagôn in Rangoon, the most famous of all; the Shwe Maw-daw, the lotus-shrine of Pegu; the Shwe San-daw, the depository of the sacred hair at Prome; and the Mahā Myat Muni, the temple of the most exalted saint in Mandalay; all these were founded by single individuals, or brothers to whom the most excellent Master had given hairs from his head to deposit in the specified place. How the exact spot was found, and how successive kings increased the size of the first erection, and donations flowed in from the pious in all parts of the world to beautify and preserve the building, all these particulars are recorded in the palm-leaf records of the various temples. Many later Zedi, however, have been erected by villages, or by public subscription in whole districts, as pious memorials, or to commemorate some particular event, as well as for the obvious purposes of public convenience on the duty days of the month. Very many, and among them some of the most beautiful, are, on the other hand, the outcome of purely individual desire for merit. Some, such as the chaste, white Sibyo shrine at Mengôn, near Mandalay, are built in remembrance of individuals; the graceful pagoda mentioned being erected by a recent monarch in memory of a favourite queen. Under all, however, to render

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778 them sacred, are buried some of the holy things. Without these, no hti, or umbrella, could be placed on the summit of the spire.

These objects are deposited in the tāpana taik, a square chamber, built in the basement of every payā, and always the first thing finished. Not only one, but many things are thus enclosed. Captain Cox, who saw the first beginnings of the huge Mengon pagoda, describes the tāpana taik of that vast amount of brickwork. It measured sixty-one and a half feet square, and was eleven feet deep. The interior was plastered white and gaily painted, and was divided into a number of compartments of various sizes to receive the offerings of the king and the courtiers, the innermost naturally containing the most sacred. The dedicated treasures themselves were very numerous, including a great variety of miniature pagodas and monasteries in silver and gold of varying degrees of purity; images of the same materials and of polished alabaster, some of them four feet high; a number of gold caskets, probably containing models of the sacred teeth and bones; besides these, there was a miscellaneous collection of other things—slabs of coloured glass, precious stones, white jars, such as are used by the royal family, and finally a soda-water machine, then almost as much a novelty in England as in Burma. The offerings did not strike Captain Cox as being very valuable, but the then king, Bodaw Payā, cared a good deal more for his own special glory than for the raising of religion. Not long afterwards he claimed to be a new Buddha, and because the Sacred Order would not recognise his right to the title, turned heretic, and victimised the monks with renegade zeal.

778 173 The relic chamber at the great Shwe Maw-daw offers a very decided contrast. The Buddha gave two hairs of his head to two brothers, with instructions to enshrine them on the Thu-da-thana hill. An earthquake revealed the exact spot to them, and a host of byammās and nat-déwas came down to take part in the depositing of the relics. A chamber, ten cubits square, was prepared, and at the bottom was laid a slab of pearly white marble, set with diamonds. A similar slab, studded with emeralds, formed the lid. The Tha-gyā king placed a golden cradle in the centre of the bottom

slab, and round this were arranged images of the chief disciples of Shin Gautama, each holding a golden bouquet. The jewelled casket containing the hairs was placed on the cradle, and high festival was held for many days. Numbers of other images of the Buddha himself, and of many eminent disciples, were placed round the sides of the *tāpana* taik, and countless offerings were made, the Tha-gyā king giving ten billions of gold, each of his queens forty thousand of silver; the father of the two brethren one thousand of gold, and many others equally great sums. But this was in the brave days of old, when imagination was vivid and evidence cursory.

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Still even nowadays very costly offerings are often deposited in the relic chamber. An almost invariable gift is a representation in gold of the Lord Buddha, with the hooded snake raising itself over him, as in the images of Vishnu in India, or a great model of the Great Master as he received the supreme wisdom under the bawdi-bin. Examples of the last may be seen in the South Kensington Museum, as also of the Sabupati payā, representing him with the tower-like royal crown, the wings on legs and arms, and other emblems recalling the king's son who went out to dedicate himself as the Buddha and the conqueror of Mān-nat. Open-handed piety is twice as frequent as of yore, only the chroniclers of modern days have not the florid imaginations of their predecessors.

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The dedication of a payā is a high festival, but there is no prescribed ritual in the sacred books, and each individual pōngyi, after reciting the precepts and the Ittī pithaw, has a form of his own, embracing portions of the law and the sacred discourses. A prominent function in the service, as indeed always in giving alms, is the *yeset-cha*, the pouring out of water drop by drop on the ground. The great king Bimbathara did it himself from a gold cup when he presented the Weluwun or Bamboo-grove monastery, and so likewise it is recorded of the rich man Anātabeīn. The idea is to share the merit of the action with all creatures, and at the same time to call to witness, besides the *mathōa*-daye nats, all gods and men, that the donor may have due reward for his piety. The same thing is frequently

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● 778 done in order to legally hand over a gift. As the water
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431 the formulæ, the substance of which is as follows: "Firm in
my belief in the three precious things, the Lord, the Law,
and the Assembly, I make this offering that I may be freed
from all present and future miseries. May all creatures
suffering torment in the four states of punishment reach the
happy seats of nat-déwas. May all my relatives, friends,
and all men inhabiting this earth and the ten thousand
worlds, share in the benefits of this meritorious work. O
earth, and ye spirits, guardians of this place, bear me witness
to the piety of this gift."

778 It is worthy of note that it is explicitly stated that the
735 inward dispositions of the giver have nothing to do with the
775 merit resulting from a good work. The merits are strictly
proportioned to the degree of sanctity or perfection of him
who receives the alms. Hence the glorious release which
awaits an otherwise bad man who erects a pagoda.

778 Zedis are of many shapes and degrees of elaboration,
773 but one common idea may be traced through them all. If
346 you ask a Burman monk the cause of the variations in the
form of the payā, he will tell you that the Buddha left no
instructions regarding them in the holy books, but had only
said that a small mound should be raised over his bones in
the form of a heap of rice. Apart from the relation in
which the payā stands to the Buddha himself as the
representation of the holy one sunk in meditation, the
ostensible object is the preservation of relics, and these
are to be laid in a shrine, like the lotus-bud of which
the zedi is typical, and later by an extending of the lines
this got the form of a bell or spire. In the Malla Lingaya
Wuttu we are told that the infant Buddha in the womb
of Queen Maia resembled a lotus-bud, or a beautiful pagoda,
and the conjunction of this idea with the simple original
tumulus has undoubtedly led to the typical form as now
seen in Burma. The names for various parts of the
building all recall the idea of the flower-bud, with its
young leaves folded in adoration. Thus the rounded
swelling just below the slender spire is called the hnget-
pyaw-bu, the banana palm-bud, and on the extreme summit

at the top of the hti is the seinbu, the diamond-bud, which in not a few poor districts is represented by a soda-water bottle, which combines the resemblance to a flower-bud with the good offices of a lightning conductor. The hnget-pyaw-bu is usually surrounded with lavish adornment of the sacred lotus. The payās that rise up into a plain cone or spire are therefore the nearest to the original tumulus, the top being simply drawn out into a conical point. On the other hand, the bell-like pagodas are only a direct imitation of the lotus-bud, and this has led to the more rounded dome-like forms, sometimes called thabeit hmauk, the inverted begging-pot. This term, however, is applied to the swelling-out round part on every pagoda, and has thence been borrowed to designate special shrines. It has nothing to do with phallic worship as some have imagined, nor is there any idea of the resemblance to a human skull. Such grim reminders of mortality common in Thibetan Buddhism do not commend themselves to the Burman.

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The buildings are all made of crumbling, sun-dried brick, for it is enough to gratify the pious feeling of the moment, and even the long years that the most solidly built stone edifices might last would only be as an evanescent drop in the stream of eternity. Thus the Burman sees no harm in building pagodas of sand, or even cloth and pasteboard, and in the national annals the victory which false shrines won over more substantial erections is a favourite theme. In Lower Burma, the payās are mostly of the simplest pattern, derived from the archetypal rice-heap and the lotus-bud. They are solid pyramidal cones, rising with a gradually diminishing rounded outline, and surmounted by a hti, or "umbrella" spire, a construction resembling the musical instrument called a *chapeau chinois*, formed of concentric rings, lessening to a rod with a small vane called hnget-ma-nā on the top. They are almost without exception erected on more or less elevated platforms. Burma is quite different from other Buddhist countries, where the relics are exhibited on great feast days. The payā is perfectly solid with the exception of the tāpana taik, situated directly under the spire and the hti, and

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great wooden shed, hangs one of enormous size, inside which five or six men can stand with ease. It was presented by King Tharrawaddy in 1840, on the occasion of a state visit to Rangoon and the payā. It measures seven feet seven and a half inches across the mouth, fifteen inches in thickness, fourteen feet high, and weighs 94,682 lbs. With a proper hammer it ought to give forth a splendid sound, but the ordinary antlers and posts of wood used fail to do it justice. It is second in size in Burma to the great bell at Mengôn, which, apart from the monster at Moscow, is the largest in the world. There is a long inscription on the Maha Ganda (the great, sweet voice) at Rangoon, recounting the merits gained by the monarch who presented it and the praises of him chanted by the Nats, the guardians of the empire. The bell has a curious history. After the second Burmese war, the English made an attempt to carry it off to Calcutta as a trophy, but by some mishap the Maha Ganda toppled over, and sank to the bottom of the Rangoon river. English engineers made several attempts, but failed to raise it. The Burmans, after some years, begged that the sacred bell might be restored to them, if they could recover it. The petition was granted with a sneer, but they set to work, got it out, and carried it in triumph to the place where it now hangs. This success was ascribed by the thoughtful to supernatural aid, but the common people chuckled in a carnal and exultant manner over the victory, and not without very fair reason, for their appliances were of the most primitive kind.

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Buddhists fix the date of the erection of the Shwe Dagôn Payā in 588 B.C., but the site must have been sacred for cycles before, since the relics of the three preceding Buddhas were found interred, when the two Talaing brothers, Poo (dove) and Tapaw (plenty), came with their precious eight hairs to the Theinguttara hill. The original payā is said in the palm-leaf history to have been only twenty-seven feet high, and it has attained its present height by being repeatedly cased with an outer covering of bricks several feet in thickness. Every now and again it has been completely regilt. Sinbyu Shin, king of Burma, towards the end of the last century, used his own weight in gold in

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the process. He scaled twelve stone three, a remarkably good weight for a Burman, and the gold used cost over 69000. The last occasion when the whole vast bulk was gilt was in 1871, when King Mindón sent down his hti. On every feast-day and uboné, however, numbers of the pious clamber up wherever they can and fix on little squares of gold-leaf, packets of which can be bought at the stalls below for a few rupees. The consequence is that every now and again the spire breaks out in a rash of bright patches, which give it a mysterious, rough, uneven appearance on clear moonlight nights. Of late years a great part of the lower portion has been covered with thin plates of gold brought by the pious from all parts of the Buddhist world.

It is difficult to say what the real age of the building is, if, as sceptical Englishmen tell us, we are not to place implicit faith in the palm-leaf record. Trustworthy documents reach no further back than the time of the Peguan Queen Shin-saw-bu, who reigned in the early part of the sixteenth century; but there is every reason to believe that a pagoda existed there long before her time. The shrine has remained unaltered in size or shape since 1564, and probably will never be altered again. At all times and at all distances it looks imposing and sublime, like the religion whose followers have built it.

At the base of the pagoda hill are many monasteries embowered in their groves of palmyra palms and shady trees; and to the south is a small convent of nuns, not far from the zayat which the king of Siam had built for pilgrims from his dominions. Similar rest-houses line the Saung-dan all the way up to the pagoda, and they always have occupants; while at the season of the feast in Tabaung they are crowded to overflowing. Lepers, and cripples, and nuns in their white robes, line the steps, and cry out in piteous tones for alms from the passers-by. Nearer the top and round the platform itself are sellers of candles and coloured tapers, Chinese incense-sticks, and prayer-flags, along with abundance of gold-leaf. Numbers of young girls sit about with flowers, especially of the lotus, and meats of different kinds for offerings. Others—these always enfranchised pagoda slaves—sell toys and

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articles for household use. The platform is never deserted. Even long after midnight the voice of the worshipper may be heard in the night air, chanting in solemn monotone his pious aspirations, while on a duty-day, and especially on a feast-day, the laughing, joyous crowd of men and maidens, in their gay national dress, makes the platform of the Shwe Dagôn one of the finest sights in the world.

[563] The Shwe Dagôn Payā is by far the most widely celebrated of the great Buddhist shrines, but there are others which, if not so venerated in other lands, still enjoy an even greater local reputation for sanctity, and attract pilgrims from all parts of Burma and the dependent hills, with now and again a band of pious worshippers from distant countries. Chief among these is the Shwe Hmaw-daw at Pegu, which commands Talaing worship before even the shrine of "the slanted beam" on the Theinguttara hill. The pond close by it was covered with lotus blossoms immediately on the construction of the shapely spire and the great Tha-gyā Min, and countless Byammās and Nat-déwas assisted at the enshrinement of the relics. As with many other fanes, the king granted to the pagoda, and set apart from secular uses for ever, the whole space round it on which the shadow of the original pile fell between sunset and sunrise. Several hundred families were dedicated to its service, and in 1881 large sums were raised throughout all the low country for the manufacture of a new hti and the gilding of the whole surface, while many wondrous signs in the neighbourhood attested the sacred character of the undertaking. Similarly the Shwe San-daw at Prome, with its multitude of bells on the cramped hill-top, enjoys a special reputation on account of the prophecy there spoken by Shin Gautama himself, and the connection of the payā with the national hero-king, Dwut-tabaung, as recorded in the sacred books. In proof of this there exists to the present day, and may be seen at the foot of the hill, a huge stone with an inscription which none but the pure-minded can read, and few even of them understand. In other places examples of this duganan kye-ganan, a kind of cypher-writing, or cryptograph, as it appears to the unenfranchised, exists, and usually records in mystic phraseology and inverted orthography the alms presented to

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the pagoda. Many of the lists of donations are, however, graven in a less cramped kyauk-sa, or "stone writing," the givers having probably had a weak hankering after earthly fame. Thus a goodly marble slab with a long list of names may be seen at the Shwe Hmaw-daw, and a tablet near the Mya Thalôn, the Temple of the Emerald Bed (of the Buddha), at Ma-gwe in Upper Burma records how Min Din and Min La-go had in the year 2399 of religion covered the whole payā with yellow cloth, repaired it thoroughly, and had it painted red and gold. An exact account is given of the amount of materials used and the money paid to workmen, and the inscription ends up with a prayer that the family of the donors might be gratified with the birth of a son. Near it is a magic stone with the figure of a hare, surrounded by stars, deeply graven in it to represent the moon, and a peacock to represent the sun.

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A frequent adjunct of many pagodas is the Shwe Zet-daw, the imprint of the Lord Buddha's foot. It is too nearly square to command a painter's or sculptor's praise, and the toes are all of the same length, as may be seen in the example carried off by Captain Marryat, the novelist, in the first Burmese war, and now preserved in the British Museum. The sole is divided into a hundred and eight squares (taya shi' kwet), and on them are many lekkhana, representations of monasteries, pyathats, tigers, kalawaiks, henthas, parrots, seipputi fish, and the like, to signify that all things were under the feet of the Great Master. The number of beads on the rosary corresponds with the number of squares on the Shwe Zet-daw. The most famous example is at the pagoda of that name east of Mandalay, the great resort of the Shans, and another well-known one is opposite Magwe, inland from Minbu, where the mud volcanoes are, "the boiling vats of the nagās." But there are many specimens all over the country, not a few with the figure of a nagā, or sea monster, reared over them.

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Most famous among the small pagodas is the Kyaik-hti-yo, insignificant in size, but unique from its position. The hill on which it stands takes its name from the payā, and is over three thousand five hundred feet in height. On its summit are numbers of granitoid boulders, many of them

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balanced in a most extraordinary way, and all the more striking surmounted by little shrines. The Kyaik-hti-yo stands on a huge boulder, which itself rests on a projecting rock, separated from the rest of the hill by a chasm, fathomless to the eye, and reaching, so say the villagers, far below the depth of the hill. The boulder stands on the extreme verge of the bare rock, and hangs over it as if a gust of wind or a few extra pounds added would make it topple over and crash down the dizzy height far away into the green valley below. To this shrine people from all parts of the country, but more especially the Talaings, come in the month of February, and cast jewellery and precious stones into the yawning rift, and, clambering up the rock by the aid of a bamboo ladder, cover the payā with flowers and small lighted candles, making it look like a new nebulous constellation from the far-off plains. Inquirers are told with the utmost confidence that the pagoda is five thousand years old. It certainly has been there time out of mind, and the boulder has solely been kept in its place by the hair buried under the shrine, and given to a hermit by the great Budh himself when he returned from Tawa-deintha, the second heaven of the Nat-déwas, on the occasion of his preaching the Law to his mother. Near it is a spring which always flows freely with crystalline water, unless there is evil talk among the assembled people or if the sexes are not separated. A complete Thin-bông-gyi, the alphabet, is graven on the rock. The view from the pagoda is superb; bounded on the east by the blue Martaban hills, fading away into the dim peaks of Siam, and extending southwards over tangled jungle and yellow paddy lands to the bright waves of the Gulf of Martaban, while to the west the jewelled speck of the pagoda at Pegu almost leads one to imagine the stately bulk of the sacred Shwe Dagon beyond.

There are many such shrines on the abrupt limestone hills in the Maulmein district, where the devotee has to clamber up bare rock faces, and scramble through treacherous débris, occasionally swinging over perilous deeps on the precarious footing of a rough bamboo ladder; his offerings tied to his back, and his heart between his teeth. And yet

women are found to make the ascent, especially at the Zwekabin, the precipitous "Duke of York's nose," some forty miles up the Sittang river from Maulmein, where the Englishman is lost in amazement as to how they ever got the bricks and ironwork up the rocks to construct the pagoda and the hti. Yet thousands of people scramble up at the time of the annual feast, and the pagoda is as well adorned with offerings as any in the flat lands down by the sea, where a rise of a few feet in the ocean would put hundreds of square miles under water.

Every district pagoda has its special feast and all are well attended, for even though the locality may be thinly populated there are always to be found visitors from other places round about; partly as a kind of neighbourly courtesy, partly because there is always some fun in the shape of a travelling troupe, or a marionette play, at a pagoda feast, and chiefly, there can be no denying, from a feeling of genuine piety and a real desire to acquire merit. Pagoda feasts enable a Burman to see the world, as far as it can be seen in his native land. Without the periodical festivals he would only stop chewing betel in the wattled bothy where he was born to go out and smoke a cheroot round his patch of paddy land, and speculate on the time when the Rangoon or Bassein broker would come up to buy his crop from him. Most of the district Burmans would never see the Englishman and his doings were it not for the annual pilgrimage to Rangoon to worship at the Shwe Dagôn. During the rest of the year, unless he lives in the headquarters of an assistant commissionership, all he sees of the British occupation is a stray visit from a young official out shooting, or the chance appearance of an inspector of police in search of a criminal.

Similarly very few Burmans, except those attracted by business to the capital, would ever visit Mandalay were it not for the great "Arakan pagoda." The Mahā Myat Muni Payā is rendered especially sacred by the sitting image of Shin Gautama there preserved, and is on this account regarded by Upper Burmans as not inferior in sanctity to the Shwe Dagôn itself. The huge brass image, twelve feet in height, was brought over the hills from Akyab in the year

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1784 (1146 B.E.). According to the inscription, the king drew this Arakan Gautama to the shrine by the charm of his piety, but the historical books speak only of rough force of arms. However that may be, it is a mystery how the huge masses of metal—the figure was cast in three sections—were brought over the steep, pathless mountain sides. The inscription flatters the king, and the monks ascribe the feat to supernatural help, as they do the faultless joining together of the pieces. The image was set up, so says the legend, during the lifetime of the Great Master. The utmost skill and most persistent energy had failed in fitting the parts together, and the feelings of the pious were fearfully lacerated by the cracking of the head in their futile struggles. But the Buddha, perceiving from afar what was going on, and ever full of pity, came himself to the spot, and, embracing the image seven times, so joined together the fragments that the most sceptical eye cannot detect the points of junction, while the head was restored to its pristine smoothness. So like was the image, and so sublime the effulgence which shone around during the manifestation, that the reverently gazing crowd could not determine which was the model and which the Master. The resemblance has no doubt faded away with the wickedness of later times, for unlike most Burmese images, the Payā Gyi has most gross and repulsive features. Inspired by the divine embrace the figure spoke, but afterwards received the Teacher's command never again to open its lips till Arimadéya should come to reveal the new Law. The shrine in which it stands is one of the most splendid in the country. The image itself is covered by a great seven-roofed pya—that with goodly pillars, the ceiling gorgeous with mosaics. Long colonnades, supported on 252 massive pillars, all richly gilt and carved, with frescoed roofs and sides, lead up to it, and daily from the royal palace used to come sumptuous offerings in stately procession, marshalled by one of the ministers and shaded by the white umbrella, the emblem of sovereignty and the prerogative of the Arbiter of Existence. On its first arrival a hundred and twenty families of Arakanese were assigned as slaves of the payā, and the number was frequently afterwards added to. In a long gallery there is an enormous number of inscriptions,

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gathered from all parts of the country, many on gilt slabs of marble, a still greater number on sandstone. All day long circles of constantly renewed worshippers chant aloud the praises of the Buddha, and the air is heavy with the effluvia of candles and the odours from thousands of smouldering incense-sticks. Within the precincts of the pagoda is a large tank, tenanted by sacred turtle, who wax huge on the rice and cakes thrown them by the multitudes of pilgrims. Probably not even at the Shwe Dagôn Payā is more enthusiastic devotion shown than at the Payā Gyi in Mandalay. It is regarded with special reverence by the Shans.

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Near the royal city, about nine miles up the river, on the right bank, is a huge monster of a pagoda, built on a low green bluff, running out from the barren, pagoda-sprinkled Sagaing hills. The groundwork of the great misshapen Mengôn Payā covers a square of 450 feet and its height is 165 feet, about one-third of the elevation intended for it when completed; but Mintaya Gyee, the crack-brained monarch who founded it, ran short of funds, and the building was stopped. Nature was jealous of the miniature mountain—the largest mass of brickwork in the world—and an earthquake in 1838 rent the gigantic cube with fantastic fissures from top to bottom, and cast down great masses of masonry, tons upon tons in weight, and yet not sufficient to destroy the main structure, massive and imperishable as Time itself. There it stands, unharmed alike by rain-floods and blistering suns, and laughing even at earthquakes. According to Burmese custom, Bodaw Payā built a model for the guidance of the workmen. This is called the Pôn-daw Payā, and is fifteen feet high. This consists of a bell-shaped dome surmounted by a *sikkhāra*, a pointed spire, and resting on a square plinth of solid brickwork. It is a hybrid between the Shwezigôn and Ananda pagodas of Pagān, and has all the requirements of a place of worship, circuit walls, staircases, ornamented arches, and leogryphs.

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Perhaps it was this proud stability which induced King Mindôn Min to attempt an even greater work. He planned a huge shrine to be raised east of Mandalay, under the shadow of the Shan hills. The Yankin-taung Payā was to be larger than the Mengôn monster, and it was to be built

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of stone. A fair-sized hill was hewn into blocks to furnish material. Canals several miles long were dug to convey the stones, and huge lighters were built upon them. The whole kingdom was called upon to furnish men to labour a few months at a time on the pious work. Architects, monks, foreigners, were called upon to offer suggestions and make plans. A French engineer, who declared that, with 5000 men working every day, it would require eighty-four years to complete the original design, came near being crucified on the spot. After four years' labour the basement, some four feet high, was completed, and then the Convener of the Fifth Great Synod returned to the village of Nats. Theebaw Min, who succeeded him, was the last man likely to finish the work, and there lie the mountains of squared stones and the heaps of rubble for the centre. The canals have silted up and the lighters foundered with their unloaded cargoes, and instead of a monument, King Mindôn has simply left a ghastly chaos. What kan King Mintaya Gyee must have had to get so far as he did!

The whole neighbourhood of Mandalay, Amarapoora, and Ava is rich with splendid fanes; but a detailed account of them would only weary the reader, as the visiting of them tires out the non-religious observer. Nevertheless some must at least be adverted to. There is the Ku-thu-daw, the "Royal Merit House," the richly-gilt shrine built by King Theebaw's uncle, the "War Prince," one of the most compact and tastefully adorned of pagodas, with beautifully carved gilt gates, the main spire being surrounded by a triple square of shrines, each shrine containing a marble slab engraved with a chapter of the Bitaghat on the back and front. The text of the three volumes of the Buddhist Scripture was carefully collated by the most learned Sadaws in the royal city, and is considered the best extant.

Especially interesting also is the Atumashi, the incomparable payā, the great, oblong, lofty-terraced chapel monastery of Mindôn Min, outwardly plain white, but within splendid with a gorgeously decorated shrine, purple and scarlet, and gold hangings, and velvet carpets. Here were preserved the gold spittoon, betel-box, kalawaik, and other paraphernalia of its founder. Unhappily it was burnt in 1892.

Down the river there are hundreds of others of every variety and degree of decoration. There is the Naga Yôn Payā, the whole building wrought into the form of a dragon; the huge round-domed Kaung-hmu-daw, and the "king's victory pagoda" at Sagaing, the "golden cock-scratching," on the other side, commemorating a favourite legend of the boundless charity of the Budh. There are glistening white pinnacles, or flashing gold spires, far up the Sagaing hills, with thousands of steps wending wearily up over the steep, rough hill-side, and gazing up to them from the Amarapoorā side are great massy temples, frowning over the river with all the stern solidity of a knightly hold. Each has its legend, some tale of bloodshed or piety, some event in Burmese history, or birth-story of the Buddha.

Most renowned, however, for its pagodas is Pagān, in many respects the most remarkable religious city in the world. Jerusalem, Rome, Kieff, Benares, none of them can boast the multitude of temples, and the lavishness of design and ornament that make marvellous the deserted capital on the Irrawaddy. Deserted it practically is, for the few flimsy huts that stand by the river are inhabited only by pagoda slaves and men condemned to perpetual beggary. For eight miles along the river-bank and extending to a depth of two miles inland, the whole space is thickly studded with pagodas of all sizes and shapes, and the very ground is so thickly covered with crumbling remnants of vanished shrines, that according to the popular saying you cannot move foot or hand without touching a sacred thing. Some of the zedis are all but perfect. Restored by the pious, they stand out glistening snow-white, only to render more striking the hoary, weather-beaten ruins of their less-cared-for neighbours. Here the bell-shaped, solid pyramid of Lower Burma is rarely seen. The religious structures fully merit the word temple as understood in ordinary language. To quote Yule, who gives a detailed account of the principal shrines in his *Mission to Ava*, there are all kinds: "The bell-shaped pyramid of dead brickwork in all its varieties; the same raised over a square or octagonal cell, containing an image of the Buddha; the bluff, knob-like dome of the Ceylon Dagobats, with the square cap which seems to have characterised

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the most ancient Buddhist *chaityas*, as represented in the sculptures at Sanchi, and in the ancient model pagodas found near Buddhist remains in India; the fantastic bu-payā, or pumpkin pagoda, which seemed rather like a fragment of what we might conceive the architecture of the moon than anything terrestrial, and many variations on these types. But the predominant and characteristic form is that of the cruciform vaulted temple."

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The Irrawaddy just below Pagān widens out like a gigantic lake to over two miles in breadth, and the view of the sacred city from far down the river is particularly fine. Towering above the others rise the great temples of Ananda, Ta-pyi-nyu, and Gawdapalin, like visions of old-world cathedrals strayed into the desert. Round about them gradually rise into view hoary round towers, like a border "peel"; airy minarets as of an underground mosque; apparitions like the pyramids, chiselled into fairy terraced fretwork; huge bulbous mushrooms with slim lanterns on their backs, like the wide studio of a mad architect. There is a memorial line which, placing letters for numbers, declares the sum total of the pagodas to be 9999.

Hlè win-yo than ta-nyan nyan
Pagān payā paung.

The cartwheel's creaking strains
Pass Pagahn's storied fanes.

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Probably, however, there are not nearly so many in anything like a complete state. Pagān ceased to be capital in 1284 A.D. The Emperor of China had sent a vast army to avenge the murder of an ambassador. The Burmese king pulled down a thousand arched temples, a thousand smaller ones, and four thousand square temples to strengthen the fortifications. But a prophecy found under one of the desecrated shrines robbed him of his courage, and he fled to the south; and ever since Pagān has remained in its present practically deserted state. The whole ground within the old walls is strewn with bricks and mortar. Some of the zedis are strangled with jungle growth, huge bushes spring from their summits and sides and tear the masonry asunder, and with the vast majority no attempt is made to arrest the ravages

of time, but Mr. Taw Sein Ko says in his report of 1908 :
" Numerous terra-cotta tiles have been found in the basements
and corridors of several of the pagodas. They illustrate
scenes in the *jātakas* and in the life of the Buddha Gautama.
They are of two types. In the Ananda and Shwezigôn the
tiles are enamelled green and show Chinese influence. In
the Petleik pagoda they are of red baked clay and have
South-Indian resemblances. All three shrines belong to the
eleventh century A.D. The stone sculptures in the Ananda
are fine, and the pose, drapery, and contour are distinctly
Indian. In the Sein nyet pagoda, halfway between Myinpagān
and Thiypyitsaya, of the eleventh century, the Chinese
influence preponderates. The twin Petleik pagodas are at
Thiypyitsaya."

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Few, if any, contain actual relics. The cloistered and
terraced temples are simply receptacles for huge images of
the Buddha and others. The corridors of the Ananda and
Gawdapalin are filled with sculptured groups representing
events in the life of the Great Master, and figures of eminent
disciples and yahanda. In the central recesses, where are
the colossal figures of the Buddhas, the light is cunningly
admitted from above so as to fall on the calm gilded face,
producing a most weird and striking effect. But Pagān
would require a monograph itself, and with it should be
compared Shwegu, between Mandalay and Bhamaw. That
sacred island is a perfect forest of pagodas, and only fails to
obtain wider fame because of the existence of Pagān. There
are 999 shrines within its limits, and a much larger propor-
tion of these exist intact than is the case with Pagān, though
none of them can compare with the magnificence of the
Ananda.

The question of the architecture of the Pagān temples,
which is so different in style from that found in other parts
of Burma, has been fully discussed in Yule's admirable
Mission to Ava. He omits, however, to notice the fact
that Anawrata-saw Min, when he established Buddhism in
Pagān, built all the pagodas and temples after the exact
model of those then existing in Thatôn, in the same order
and of the same size. The town of Thatôn, above Maul-
mein, was the first settlement of Thawna and Ôttara, the

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missionaries from Central India who introduced the teachings of the Lord Buddha into Burma. There was certainly an ancient Hindu colony there, and its inhabitants may have brought some notions of their architecture with them. But whether this be so or not, Burmans find source for pride in the admitted fact that "there is nothing in India to compare with the classical beauty of some of the smaller temples, or the stupendous architectural majesty of the Ananda, or the Ta-pyi-nyu."

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The following song is taken from a very favourite play, *Sawpé Sawmé*, written by a Pegu dramatist and published in 1880, and gives an idea of the canticles sung at the dedication of pagodas and similar ceremonies. It is set to a very popular air, the Yôddaya Nan-thein Than, "the Siamese Palace Tune," but I have not ventured to try to reproduce the original complicated metre. The sikkè or magistrate in question was U Maung Galé, a younger brother of the late U On, long the only Burmese C.I.E., and once second judge of the Small Cause Court in Rangoon.

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THE GILDING OF THE SHWE MAW-DAW

Far-famed and bright, the Shwe Maw-daw
Is known where'er the Sacred Law
To toiling millions brings the peace,
Bids grief be still and turmoil cease.
Fair glory of Peguan land
Revered on earth's most distant strand,
Not more Dagôn's great golden pile
Hath honour in the Southern Isle,
Where'er beneath the zampû tree
The pious bend the suppliant knee,
Than thou the glorious lotus shrine
High temple of the hairs divine.
As leaps on high the funeral flame
Of some yahan of sainted name,
A beacon light to Neh'ban's rest
And haven sure to men distressed,
So skywards reared, thy shapely spire
Upsprings a pyramid of fire.

The hoar seer's words are now proved true,
Spoke ages since while yet all new

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And kneeling pray that they may gain
Release from fitful change and pain.
Ah, Saviour Buddha, hear them call
And grant the long, last life to all.

High striving to the upper air,
Great convent of the Sacred Hair,
Thou'st stood upon the foreland's brow
From misty ages e'en till now.
The Budh himself, with his own mouth,
Stood on this hill, and, looking south,
Foretold that on this spot should stand
A fane far-famed in farthest land ;
And hither came the brethren twain
And reared with stone of precious vein
A lordly pile and gilt it o'er
And many a monarch added store,
Till last of all our Sikkè came
And joined to theirs a pious name.
From youngest years till hoarest hours,
Peguans all, great fame is ours ;
Two Henthass dwelt here, male and mate,
Ten thousand kings kept regal state,
And ever till the kalpas end
Will pious pilgrims hither wend.
Ah, Sikkè, great reward is thine,
Thy fame doth last while lasts the shrine
And ere the shrine falls, falls the world.

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Pegu was the capital of the Talaing kingdom of Hanthawadi. Shin Gautama foretold that it would be founded in the 1116th year of his religion, and gave two of his hairs to two brothers, Mahā Thala and Sula Thala, to enshrine on the Thudathana Myinthila Hill. A pagoda fifty cubits high was erected over them, and this was the original of the Shwe Maw (or Hmaw) -daw Payā.

CHAPTER XVI

THE LEGEND OF THE RANGOON PAGODA

AT the end of the last world-period five lotus-buds sprang up on the Theinguttara Hill, where now the Shwe Dagôn pagoda stands. They opened their leaves and disclosed each of them within its chalice a thengan, the holy yellow robe of the monastic brethren. Then a huge bird settled on the top of the hill and laid an egg, and from this was presently hatched the kalawaik, the carrying bird of Vishnu, which seized the sacred garments and flew up to the heavens. This was an omen foretelling the appearance of five Buddhas in the present world cycle, and accordingly the universe which had existed in the preceding kalpa was shortly afterwards destroyed, with Mount Meru, the enclosing Set-yawala hills, the six heavens of the nat-déwas, and many of the lower seats of Byammās. Then followed myriads of years of chaos; then myriads more while the present world called Badda was being constructed atom by atom, and at last the earth was ready and prepared to receive the first Buddha, Kaukkathan. He left his staff on the Theinguttara Hill; his successor Gawnagōng deposited his water-filter beside it, and the third Buddha, Kathapa, added a portion of his robe.

In the time of the fourth Buddha, Gautama, there lived on the Theinguttara Hill a gigantic scorpion, so huge that it devoured every day an elephant, and the tusks of its many victims were set up in a great ring fence round about its den. One day seven foreign ships passed along the coast. The sailors saw the white glimmer of the ivory from far out at sea, and landed to ascertain what it was. They began loading their ships with the precious treasure; and were working

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their hardest, when suddenly they saw the giant scorpion coming straight at them. They rushed on board, cut their cables, and stood out to sea. But here a new danger awaited them. A monster crab reared two gigantic claws out of the waters and threatened to crush anything that passed between. But there was no retreat, and, overwhelmed with terror, they drove before the wind. The vessels just managed to pass through without touching the claws with their yards or masts; but the scorpion, following in hot pursuit, rushed up against both pincers with its bulky body, and they closed in an instant, crushing and rending the monstrous prey. The crab itself died of the poisonous food, and the neighbourhood of the holy hill was thus freed from its terrors.

Not long afterwards another ship sailed in these waters. Near Twanté, a town about twenty miles from Rangoon, lived a pious Talaing merchant, who had two sons named Pu, or dove, and Tapaw, or plenty. These young men heard that there was a famine in the western lands, and set sail thither with a shipload of rice. They landed at the mouth of the Ganges, and having procured five hundred waggons, loaded them with their grain and travelled into the Wethali country. There one day their waggons were suddenly arrested, and as it were chained to the earth. While they were seeking for the cause, a nat, who in a previous existence had been their mother, appeared to them and asked: "Desire ye store of gold and precious things, or rather desire ye heavenly treasure?" They answered, "Heavenly treasure." Thereupon the nat bade them go to where Shin Gautama, the embryo Buddha, was sitting beneath the yaza-yatana tree in the seventh period of seven days' meditation, which immediately preceded his becoming perfect. They laid a sack of rice reverently at his feet, and in return received four hairs each. The Buddha renamed them Tapôt-tha and Palika, and enjoined them to deposit the hairs on the Theinguttara Hill, beside the relics of the three preceding Budhs. The place was to be determined by the "takun," a felled wood-oil tree "lying athwart," so that neither the top nor the roots touched the ground.

The brothers, happy in the possession of such inestimable relics, enclosed them in a golden casket, hastened back

to their ship and set sail. But they visited many a distant shore without gaining any tidings of the whereabouts of the Theinguttara mount. In vain they besought the nats, the bilus, and yekkathas, good genii, ogres, and demons, of whom there were many upon earth in those days. The spirits knew no more than the men. At last the king of the Tha-gyas took pity upon them, came down from the heavens, and appearing before the seekers in the guise of a nat, told them to return to their own native land. There, not far from their birthplace, Twanté, was the hill they sought for, and the only being who could point it out to them was the guardian spirit of the hill, the aged Sulé nat. But this guardian nat had lived so long upon earth that his eyelids had become weak and heavy and had fallen together, so that he was stone blind. Before he could help them at all it would be necessary to restore to him his eyesight, and this could only be done by hoisting up his eyelids with two great wooden props. The Sulé nat was of gigantic stature, and the two brothers sought about in the forest for the tallest oil-palms they could find, cut them down, lopped them into shape, and then went out in quest of the aged guardian spirit. At length they found him so thickly covered with ancient moss and lichens that it was difficult to recognise a living creature in him. When he was asked where the Theinguttara Hill lay he became suspicious, and brought forward his blindness as an excuse for not being able to indicate its situation. But the two brothers were prepared with their remedy. They got their two great beams into position, and after much trouble managed to hoist up his heavy lids so far that the light fell in a narrow streak on his pupils. Sulé then indicated with a wave of his hand in what direction they were to go, and Tapôt-tha and Palika set off again on their search. But here they encountered a new difficulty. Instead of one hill they found three, with a lake in the middle of them, and there was nothing to show where the staff, the filter, and the bathing robe of the previous three Budhs lay buried. They were in despair, but the king of the Tha-gyās again came to their aid. He descended with his subject déwas during the night and united the three peaks into one. The next day the brothers felled the

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tree on the summit and it fulfilled the required conditions. "It remained poised on its centre on the peak. Its top touched not the ground, and its root touched not the ground. Therefore the place was called in the Môn language, Takun." A pagoda was built twenty-seven feet high, and all the land round about on which its shadow fell between sunrise and sunset was consecrated to it for ever. The déwa king prepared a golden boat to hold the casket containing the hairs, and this vessel circled about perpetually on the lake, and was protected by water-wheels, whose spokes were prolonged into great swords and knives that struck out in all directions and turned without ceasing, except for a moment at mid-day, when they halted for the space of time during which a woman might draw out a thread from her spinning-loom.

Long after, the royal elder brother of China, King Udibwa, during his wars with the Burmans, was exceedingly anxious to carry off the sacred relics which are deposited in the Rangoon shrine. He prepared a magic figure in human form and despatched it to steal the Budhs' remains. The creature crawled all the way down the Irrawaddy on its stomach until it arrived at the suburb of Rangoon called Kemiline ("the looking-post"). There it raised its head to look for a moment, and was so overcome by the splendour of the shrine that it delayed too long, and when at length it stretched out its hands to steal the relics, the favourable moment at noon was passed, and the whirling swords cut it in pieces. Since then the whole of the treasures have been walled up in the relic-chamber, whence nothing but the entire destruction of the payā could remove them. The marvellous wealth of the shrine has been a fruitful source of wonder and speculation to many. Nevertheless the statement of Sonnerat that the spire, which has now risen to a height of nearly 370 feet, has a narrow funnel descending from the top down to the basement, and that down this shaft princes, rich men, and the religious of all nations cast gold and silver and precious stones, has a foundation only in the imagination of the Gallic writer. The crown or "umbrella" at the top is known to be crusted thick on the upper ring with precious stones, and from it hang scores of jewelled gold bells, placed there in recent times, but to the

mysterious relic-chamber no one has penetrated for hundreds of years, nor probably ever will. Neither the shrine itself, nor the relics, nor the images, are the objects of the adoration of the pious. The Burman, it cannot be too much urged, is not an idolater. He worships neither relic nor image. The pagoda and the figure only supply him with a seemly place to utter the praises of the great Buddha, and to form resolutions to imitate, as far as he can, the charity and the sinless life of the great model.

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CHAPTER XVII

IMAGES

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THERE are few things which more irritate an educated Burman than to assert, or as most English do, calmly assume, that the Burmese are idolaters. The national idea is that idol-worship is especially the characteristic of the lowest savage tribes, and even fetichism is considered a superior faith. Therefore the accusation of bowing down to stocks and stones is intolerable, and the implication is combated with feverish energy. Where there are no prayers, in the technical sense of the word, there can be no idolatry. No one, not even Shin Gautama himself, can help a man in his strivings to lead a holy life. None but the individual in his own person can work out his special salvation, and he tries to do so by setting a splendid ideal before his mind. The words uttered before the impassive features of the Budh are not a supplication for mercy or aid, but the praises of the great Lord himself, through the contemplation of whose triumphant victory over passions and ignorance the most sinful may be led to a better state.

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There is no Supreme Being ; the Buddha himself, who even while he was on earth was no more than a perfect, sinless man, no longer exists to make intercession, were there any such power to which one might appeal. The only thing to be done is to praise, and in praising to strive to imitate, and through imitation to attain to the perfect knowledge, and so to the final deliverance, the exemption from the four burdens of heaviness, age, sickness, and death, which is the restful absorption of Ne'ban.

The worshippers of all creeds have always sought for a

special place wherein to pay their devotions. The Burman erects a pagoda over sacred relics, and puts up an image of the great Lord of Truth there, not to worship, but to afford a means to the pious of localising their feelings and concentrating their thoughts on the supreme model. The candles and smoky oil lamps, the fruits and flowers offered on the shrine, are no more signs of idolatry than the offertory bag placed on the altar by the Christian priest. The Yatana Kalapa is perfectly distinct on this point. Under the heading U'bhatō Kotito Panha we find it written: "It is bootless to worship the Buddha; nothing is necessary but to revere him and the memory of him. Statues are only useful in so far as they refresh the memory; for as the farmer sows the seed and gathers in the grain in due season, so will the man who trusts in the Buddha and holds fast by his sacred Law obtain the deliverance and pass into Ne'ban. The earth and the Buddha are alike in themselves inert."

There is thus no doubt left as to what the great master and his interpreters intended. The worship of the payā is nothing more than a simulation of the devotion which would be paid to Shin Gautama were he still upon earth. The Buddha is admired, he is lauded, he is tenderly loved; and this devotion is extended to the figures which are erected in remembrance of him, in recognition of his blameless life, the supreme wisdom which enabled him to teach the Law, and the great compassion and benevolence with which he regarded all living things. The characteristics of a Budh are the exercise of the Three Great Works of Perfection, the constant practising of the Ten Great Virtues, and the Five Renouncings; and to attain the deliverance, all must diligently strive to observe these. The Three Great Works of Perfection are:—

1. Assistance afforded to parents and relations.
2. Great offerings made in this and previous existences, coupled with strict observance of the enactments of the Law.
3. Benevolent dispositions towards all sentient beings indiscriminately.

The Ten Great Virtues are:—liberality; observance of the precepts of the Law; retreat into lonely places; diligence;

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variety of rice known as kauk hnyin, fired dry on a pan. It swells up and cracks open, and the grains are then dyed red, green, or yellow, while some are left plain white. The resemblance to flowers or flower-leaves at a distance is sufficiently striking. It is a work of merit to go about lighting tapers and candles which have blown out, or lamps which have got choked up, watering flowers, and so on.

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The statues of Shin Gautama, then, are only his visible representatives to keep alive in the hearts of his flock feelings of love and adoration, and gratitude to the Great Master who strove so long to teach the Law, and was ever so pitiful towards earthly suffering. Like the Egyptians, Buddhists have large images, but stand diametrically opposed to them in the way in which they regard them. All the Egyptian's energies were directed to conquering the hostile powers of nature. He sought with anxious care to preserve the mummy in the recesses of huge mountains of stone, in order that the soul returning after the period of 5000 years might enter again its old home. He built for eternity, and hoped to defy decay and outlast the world. The Buddhist laughs at this notion, seeing that for him the stream of time levels and carries off every existence with it. The rising again of spirits has for him nothing but a suggestion of devilish arts. The idea raises in his mind a threatening of evil, as well to the living as to the disembodied spirit. Instead therefore of devising any such uncanny measures for the preservation of the corpse, he strives rather to destroy it as soon as may be on the funeral pyre, or even to blow it into small atoms with fireworks and bombs. Similarly, his images are made of mouldering brick. Where is the use of laboriously carving figures in the hardest stone, when the most indestructible of them could only last for a time, which is but as a ripple in the stream of eternity? Therefore the marble and brass Gautamas are but few compared with those of brick and mortar, or wood, and the crumbling away and rotting of these is viewed with the utmost equanimity. There will always be piety enough to keep the *tazaung* full until the cycles end.

The popular division of the Gautamas is into the classes of standing, sitting, and lying. This is somewhat crude, but

it is perpetuated by a curious notion that though a man may present all three kinds of images, he must do so in a special order: the standing first, then the sitting, and last the lying down. As many as one pleases of one style may be presented, but you must not reverse the order: one dare not go backwards. The vast majority of images represent the master in a cross-legged attitude, in which he attained the Buddhahood, seated under the bawdi tree. This sitting figure is called *Tinmyinkwé*. The left hand lies palm upwards in the lap; the right hangs over the knee. The ears reach to the shoulder, and the face is calm and passionless. On the top of the head is a little knob or point. This is called the *mani-daw*, and represents the hair which Prince *Theiddat* cut off with his sword when he first put on the yellow robe. It was left a quarter of an inch long, and never grew again. In attaining to the supreme wisdom, the Prince attained to the *Ne'ban*, or annihilation of the passions.

Less common are the *Shinbinthalyaung*, the recumbent figures representing the Budh as he died and attained to the *Ne'ban* of earthly existence, reclining between the two *sāl-trees*. He lies on his right side, and is often represented with numbers of his lamenting disciples ranged around the couch. To these are not uncommonly added circles of the kings of the earth and the heavens, *bilus*, *galôns*, *nats*, *yek-kathas*, and a variety of other creatures. The figures of the latter often display some artistic skill in the modelling and the expression of the features, which it is impossible to show in the placid countenance of the teacher himself. The *Shinbinthalyaung* very often have the emblems of the *Shwe-zet-daw* carved on the soles of the feet.

Finally there is the *Mat-tat-kodaw*, or erect image, also called *Mat-yat-daw*, where the master is represented in the attitude of preaching, the right hand elevated, but still with the same calm, unmoved visage. These *Mat-yat-daw* are usually very large, and are far more common in the temples of Upper Burma than in the bell-pagodas of the low country. They are often *Sapupati Payā*, representing the Budh as a king with crown on head and the royal wings on arms and thighs. They are usually very large, like the recumbent figure. The standing figures in the *Ananda* at *Pagān* must

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be over forty feet in height, and form a very impressive sight. Light sufficient to illuminate the whole figure cannot be admitted at the comparatively low gateways of the shrine. Cunning architects have therefore cut slits far up in the chapel roof, and a narrow stream of light falls full on the gilded face of the Buddha. The effect is most solemn and awe-inspiring. The devotee passes through long dim corridors, where his foot falls soft on the mouldy pavement, and the smell is as of a charnel-house, and there is silence throughout the whole vast temple, broken fitfully by the eerie chant of a fellow-worshipper far away through the passages, and suddenly he comes on the chapel and sees before him the sad tranquil face, with a glory shed over it, and the hand stretched out as if in warning or benediction. One can then understand how it is that many of the ignorant and uninstructed do actually worship the Gautama as if it were an idol, and the Englishman involuntarily takes off his hat as he enters the sanctuary.

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The statues in the great lonely fanes at Pagān are certainly far more impressive than those in the smaller but more gaily-decked-out niche-shrines of the solid pyramidal pagodas of Lower Burma. The four great Mat-yat-daw in the Ananda Payā represent the four great Buddhas of this world-cycle. Kauk-kathan, as the first law-giver, is placed in the east; Gawnagōng in the southern image chamber; Kathapa to the west, and the Buddha of the present religious period in the northern shrine. Kauk-kathan is made of the sweet-scented dantagu tree; Gawnagōng of jasmine wood; Kathapa of brass, and Gautama of fir; but they have all been covered with plaster and gilt, and the material of which they are made is only known by tradition. An especially favourite figure to represent standing is Dibinkāya Payā, the fourth of the twenty-eight Buddhas whose names are recorded as appearing in successively destroyed worlds. It was this Buddha, the "Light-bringer," who first announced to Shin Gautama that he, then a fervent yahan, would hereafter, after many worlds, attain the supreme wisdom.

The temples of Pagān and other places in the upper territory are built specially for the reception of great images, and as the public zeal is concentrated on these, there are

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comparatively few surplus figures, and these mostly scattered along the sides of the dim corridors. In Lower Burma, however, where the sacred buildings are more particularly relic shrines, the images are more of an adjunct to the payā, and there is a most extraordinary multiplication of them. In each of the four image chambers round the base of the pagoda, besides the chief figure there are numbers of other Buddhas of all sizes, and these overflow into dozens of tazaungs, or image houses, all round about the central payā. This reserve stock is due to the unceasing desire for kutho. If a man cannot build a pagoda, or has not money enough to erect a monastery or a rest-house, there is at any rate no one so poor but he can gain merit by dedicating a Gautama; and so images of brass and marble, plaster and wood, and sun-dried clay, flow in a never-ending stream to the great district shrines. There has long ceased to be any room for them except in the image-houses, and there they remain, seldom visited by any but the very religious, and gradually becoming grimed and mouldy with age, notwithstanding the Yéthonpwè, at the new year, when the women come and wash them down. It is a maxim that devotions may and ought to be repeated before every image, but it is not often that a worshipper is seen in the tazaungs, and the offerings of candles and incense sticks, flowers and pauk-pauk san-pan (pop-corn), are few and far between. Nevertheless the houses are crammed with figures of all sizes, from huge ten feet high Sagaing marbles down to little clay painted and gilt specimens that you can put in your pocket, and that idolatry-detesting Britishers often do so serve and afterwards exhibit as having actually "been worshipped." Big and small, they are crowded together as close as they can be, the small ones reposing in the hand or the lap, or round about the sides of their bigger facsimiles. Sometimes, as is the case in a great long building at the Kyaik-than-lan Payā at Maulmein, the centre is occupied by a gigantic recumbent figure, the tinmyinkwe being placed in orderly array all round the sides facing the central dying Budh. Sometimes the figures stand side by side on steps rising one above the other with a small open space in the middle. The halls are always quite full, the most recently

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erected being apparently just spacious enough to hold all the images ready to put into it.

Few statues stand unprotected in the open. At Kyauktaran, on the Irrawaddy a few miles below Prome, there are a number of Gautamas cut out of the rocky face of a bluff overhanging the river. The ridge is about eighty feet high altogether, and the figures are thirty feet above the level of the water. They are all honestly cut out of the rock, and not, as some people think, simply brick and plaster erections—an idea induced by the habit of painting them white, or covering them with gold-leaf, occasionally indulged in by people anxious of bettering their chance towards a new existence. There are about fifty of them altogether, varying very considerably in size, some being very large. A similar work may be seen on the hill-side above Sagaing, opposite Ava. There the Buddhas, each in his separate niche, are carved at regular intervals, and the rock face sweeps round in a segment of a circle, the platform in front being strongly built up with a masonry revetment.

On the opposite side of the river, near the village of Sagyinwa, formerly a suburb of the old capital, Amara-poor, is a gigantic sedent figure built perfectly open and uncovered. It is situated close to a half-mile-long wooden bridge which once crossed the lagoon there, and the Budh gazes across the waters with eternal meditative smile. Round about are ranged double and treble circles of pigmy Zedi-yan, over which it towers to a height of ninety feet or more. The neighbourhood is practically deserted now that Mandalay has become the capital. There are almost no worshippers of the giant Buddha except the small colony of monks from the kyaung hard by. The birds will drop seeds between the crevices of the bricks and plaster, and another decade will probably see the great image torn out of all possibility of recognition.

Such a phenomenon actually does exist near the ancient Pegu town of Zainganaing, on the opposite side of the river from the capital of the old Peguan kings. One of the singular pyramidal limestone rocks, common in the Tenasserim Province, has been built with the aid of bricks into the form of an enormous Gautama. On the top of the

head, glinting white through the trees, appears the slender spire of a small pagoda. The jungle growth has spread all over the hill, or image, and the outline and features of the Budh struggle to be seen through a heavy fog of varied green. Such monster images exist here and there all over the Eastern districts. They are all exceedingly ancient, and are regarded more as glorifications of the Great Master than as recognised places for devotion. The pious deposit offerings and chant their sentences before them as they do everywhere before the features of the Buddha, but otherwise the people regard them more with the curiosity of the foreigner than with the adoration of the devotee.

Among the more ignorant and superstitious classes it is not at all uncommon to find particular images regarded with especial awe and reverence, on account of the tale of some prodigy displayed. The sacred order and all true Buddhists, however, strenuously discountenance the idea of any miracles being wrought either by particular images or by holy relics. It is for this reason that the latter are in Burma all walled up and not brought out for the inspection of worshippers as in other Buddhist countries. The Kammawāsā in its denunciation of the claiming of magic powers is also considered to forbid the assertion that any particular statue displays more than usual power—a power which could not fail to lead directly to idolatry. The passage runs as follows: "No brother must arrogate to himself what goes beyond the power of human nature, and he must not boast of exceptional abilities. Whoso gives out with evil intentions that he possesses supernatural powers, saying that he has attained zān, or 'ne'ban, or command of religion, or undisturbed repose on the path that leads to the deliverance; he is no Sramana; he is no son of Sakya. As a broken palm-tree cannot be again united, as a twig broken from the stem cannot be joined on again, so is that religious man, who falsely declares that he has attained the superhuman, fallen away from the true Sramanas, separated from the sons of Sakya. So long as life lasts must this be avoided."

Nevertheless unprincipled yahans, fearing that the piety of their district is growing slack, or wishing to attract benevolent pilgrims to their neighbourhood, undoubtedly

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do occasionally originate, or at any rate stimulate, the belief in prodigies. A common wonder is that of the Tat-daw pwa, growing images. I am not aware that they are made of meteoric stones or any such substance. The carnal and unregenerate are wont to assert that these images only grow at night and then in sudden jumps. In any case, they never grow very big.

A more unusual miraculous discovery actually resulted in the growth of a small fishing village into a prosperous town, and, owing to this latter circumstance, into the head of one of the subdivisions under the British Government. This is the station of Myan-aung on the Irawaddy. A Gautama rose out of the ground there. That was, however, not the wonder. It perspired! It perspired a thick, sticky exudation which precluded the necessity of using the milky juice of the thapan thi (*Ficus racemosa*), the gum usually employed in fixing gold-leaf on the images or pagodas. The tidings soon spread far and wide, and people journeyed from distant towns to see the wonder and to plaster on fabulous quantities of gold-leaf. The hamlet rapidly grew into a town. The surrounding country was taken up and cultivated, and Myan-aung is now as pretty a little station as any you will see on the great Irrawaddy, and is one of the principal centres of the great Henzada district.

Another little fishing village, farther down the river, below Maubin, possessed in 1879 a singular image. This Buddha in most unusual fashion suddenly began to develop a moustache. It was not much to speak of, and was certainly not pretty, but there was undoubtedly a growth of some kind on the upper lip. The phenomenon, however, never had more than an exceedingly local interest. A moustache is not an appendage that appeals to a Burman's finer feelings to any great extent, and if Shin Gautama had one in life he would certainly have shaved it off. Therefore the swampy, mosquito-haunted district failed to better its fortunes. A good many people came and gazed on the ugly bristles and made offerings, but they went away again, and the enthusiasm was strangled before it was well born. The military assistant commissioner of the district declared in an off-hand way that it was a fungus of a new kind, or

some hitherto undiscovered lichen, and had thoughts of chipping a bit of the lip off and sending it to the British Museum. But he refrained, and the villagers missed even this poor chance of notoriety.

There are a few images specially noteworthy with less questionable reason. One of these stands half-way up Mandalay Hill under a lofty teak tectum. It is a gigantic standing image profusely gilt all over, and pointing with steadfast finger full at the glittering central spire of the palace rising gracefully over the throne of the Ruler of Existence. As a half-way house on the toilsome ascent of the hill it is always frequented, but the superstitious wayfarers gaze through the gilt railings more with the awe due to the guardian spirit of the capital than with the fervency of the worshipper. It has been burnt since the annexation.

In the chapel on the summit of the hill, looking over the wide, fertile plain towards the black, jagged Nat's Peak, haunted by goblins and wraiths, the silver windings of the mighty Irrawaddy and the barren pagoda-sprinkled Sagaing hills beyond, there is a singular statue. A notice begs the religious to put their gold-leaf, not indiscriminately all over the figure, but only on the eyeballs. The zeal of many years causes the pupils to start from their sockets as if the Buddha were horrified by some gruesome deed of sin perpetrated in the golden city below. The last time I was there I heard a matter-of-fact Briton marvelling how it was that the goodly nuggets had not long since been removed by a sacrilegious hand. It seems to be always Englishmen who think of these things first.

A hundred yards from the foot of the sacred hill in a tall brick building is a great marble Buddha, probably the biggest monolith in the world. The sitting figure must be quite twenty-five feet high, and scores of tons weight. It does the Mandalay workmen great credit that with their primitive appliances they should have been able to mount so ponderous a figure on its pedestal. In a wide square round about are arranged little six-foot shrines, each containing a gilt image and all looking towards the central Buddha. It is not the least wonderful of the many wonderful things to be seen round the foot of Mandalay Hill.

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The casting of a brass image is a public festival, and the scene of general rejoicing. The people gather from miles round about, and there are plays and feastings for several nights, whether the Buddha is presented by an individual or by public subscription. The whole assemblage takes an interest in the proceedings, and rejoices in proportion to the success of the casting, which is effected in the same way as with bells. When the image is finished and ready to be dedicated, a great procession is formed; a band of music and dancers go at the head; the most wealthy men deem it an honour to be allowed to bear a hand in carrying the statue; men, women, and children from all the surrounding country, dressed in their gayest clothes, follow on foot or in brightly decorated bullock-carts to the bottom of the pagoda steps. Then the Buddha is carried up and solemnly deposited in the allotted place, *myatta-thappè*, in religious phraseology, a term not to be rendered without many words in English. It includes all the meanings of seemliness, dignity, beauty, splendour, and awe-compelling majesty. The ritual of the monks at the consecration of an image is, as in the case of the dedication of a pagoda, vague, and decided by individual opinion. Such a formal presentation service is called *Nekaza*, and is declared by the *Sulagandi* sect to be superfluous. The lineaments of the Budh are worthy of honour wherever seen, at the pagoda or in the workman's shop.

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The figures of Shin Gautama are not in themselves by any means handsome as works of art. The national skill in wood-carving is well known, and the little wooden lay figures made at *Henzada* and other places are remarkably clever in their variety of expression. None of this skill appears in the religious images. The modeller or sculptor is held fast by ancient custom. He must make his image of a particular pattern and with the recognised expression. The object is to portray the death of all human passions and earthly feelings. The calm, eternal sleep-like smile symbolises the attainment of *ne'ban*, the cessation of being, the end of the cycles of transincorporation of souls. This is all that is intended to be represented, and it is held out as a hope to the struggling sinner among earthly miseries.

The model to be followed would be worthless did the face express the hopes and fears and pleasures of wretched mortality.

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The following triumphal song is taken from the same play of Sawpé Sawmé as the chant in celebration of the gilding of the Pegu pagoda, and is set to the same Yoddaya nan-thein than. The Mahā Myat Muni is the "Arakan Pagoda" in Mandalay.

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ON THE IMAGE PRESENTED BY THE PEGU INSPECTOR
TO THE MAHĀ MYAT-MUNI

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Fair springs the sun at dawning
From out the forest's green,
The nine gems on his nat-front
Shine gloriously at e'en.

The rainbow weaves nat-raiment,
Sweet is the lily's breath,
The malla flower is winsome,
That weeps the Saddan's¹ death.

But fairer is the image
That Hanthawadi sends,
Amid its gold and silver
The pearl with ruby blends.

The maiden from her finger
Drew off her jewelled rings,
The men brought costly diamonds
And wealth of precious things,

And as 'mid shouts and clangour
The flames leapt red as gold
All joyous cast their treasures
Into the hissing mould.

So high hath Buddha honour
In Hanthawadi's soil,
So gladly seek believers
Release from earthly toil.

¹ The Saddan is the White Elephant, the last incarnation of Shin Gautama before he was conceived in Queen Mai's womb.

There's many a goodly image
In Mahā Myat-muni,
But Mamyay¹ shall be aged
Ere it a fairer see.

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And I, the poor Inspector,
May lay me down in peace,
For when this life is ended
Existences shall cease.

It is a very usual practice at the casting of bells and
images for the onlookers to throw gold and silver articles
of jewellery into the ladles of melted ore.

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¹ Mamyay is a common poetical contraction for Mandalay. Man is also
frequently used.

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CHAPTER XIX

A PAGODA FEAST

A PAGODA feast in Burma is one of the most frequent, as well as one of the most picturesque sights in the country. Each shrine has its own special sacred day; and the annual celebration of it is made the occasion of a general picnic, the congregation of people, from all parts of the surrounding districts, being bent no less on pleasure than on pious observances. Reverence for the shrines of various saints in different parts of Europe gave rise to the great fairs which were general until the end of last century, and survive even now in out-of-the-way places. Doubtless, if the Burmese were a commercial people, and cared for the putting together of pieces of silver, these gatherings might degenerate into occasions of barter and bickerings of trade—just as, if they were a practical people, their zat-pwè might blossom into something of a more real character, as the old mystery and morality plays gave birth to the modern drama of Europe. But the Burmese do not care for any of these things; and the pagoda festivals retain therefore the character they have always had, of ostensible religious assemblies. Still their most obvious characteristic to the ordinary public mind is very different. Youths and girls look forward to them as seasons of mirth and flirtation: long nights at the open-air theatre, feasting and perpetual amusements, the pleasanter because lasting no more than a couple of days. Elderly people have no less liking for them. They meet their old friends, and receive and recount the gossip of half a dozen districts; and there is always a succession of new acquaintances. It is a joyous holiday; and it is sanctified by the

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712- and little morsels of food. Often, if the village is larger, the
776 shrine is much more pretentious, assuming almost the size
● 778 and appearance of a zayat, a large tectum or roof, gabled
and supported with red posts, the platform ornamented, and
with a dais at one end, on which a representation of the nat
is placed at the feast time, which, in imitation of the pagoda
festivals, occurs at a regular fixed season. At other times
these images are kept stowed away in an adjoining chamber,
built for the purpose. It is particularly irritating to an
educated Burman to see these absurd figures, which remind
one of nothing so much as the fetiches of the prognathous
African. Two gaudily dressed puppets, masquerading with
spire-like crown, and royal, sharp-pointed swords, represent
the much-feared nats, Shwe Pyin-gyi and Shwe Pyin-ngè,
the Nyi-daw, Naung-daw, the Royal Younger Brother and
the Royal Elder Brother, who command much respect in
the neighbourhood of Mandalay and in Upper Burma generally.
A still more dreaded spirit is one whose representation
figures in a shrine at Tagaung, one of the ancient capitals of
the country, half-way between Mandalay and Bhamaw. He
appears simply as a head on a post, four feet high or there-
abouts. A spire-like crown rests on his head, his eyes
protrude and goggle in semi-globular wrath, asinine ears
and a Punch-like nose complete the likeness, for he has no
mouth, and his body is that of a dragon. Every one avoids
his temple as much as possible, but the inhabitants of the
village bow in that direction before they venture to do any-
thing, and passing boatmen kindle lamps and offer flowers,
of which he is said to be particularly fond, and fruit, for the
nat has an incorrigible habit of giving people the stomach-
ache when he is offended, and death punishes the recalcitrant.
"Tagaung colic" is a recognised ailment with the Burmese
faculty. The demon is said to have been one of the ancient
kings of the place, who acquired his power from magical arts
which he learned in Northern India. Three famous pagodas
in the defile take their names from episodes in his life; and
his two sons founded the dynasty of Prome. Oftenest of
all, however, the nat-shrine contains no figure. It is occupied
only by the viewless spirits of the air.

First in the list of personal spirits may be considered the

A special feature of the New Year's Feast was the formal washing of the king's head, called *thi'gyan daw gyi*. It is not to be supposed that his majesty washed his head only once a year, or that it is at any time an operation to be lightly undertaken, any more than it is by the humblest of his subjects. But at other times the ceremony was called *hkaung-se mingala* or *thi'gyan daw hkaw*, and was not attended with so great solemnity as characterised the function at the opening of a new year. Formerly the water for the purpose was annually brought up from *Hkaung-se Gyun* (Head-washing Island), a little rocky islet situated on the river opposite *Maulmein*. *Hkaung-se Gyun* is fabled to hang, with its little cluster of pagodas and monasteries, by an invisible cord from the heavens, and has therefore long enjoyed a special sanctity, not by any means reduced by the springs of clear bubbling water found on its limited surface. Therefore for long it supplied all the water for the royal head-washing. Latterly, however, it was abandoned, and with this there is a curious history connected. After the war of 1826, it was settled in a general way between the commissioners that the river *Salween* should form the boundary between *Burma* and the newly-acquired British province of *Tenasserim*. But later a question arose as to the ownership of the islands, and especially of the rich rice-growing *Bilu-gyun*, north and south of which the three rivers flow into the sea. After much fruitless palavering it was determined to leave the decision to chance. A couple of cocoa-nuts were tied together and taken some distance up the *Salween* and thrown into the water in the middle of the river. They went down bobbing gaily till they came to the place where the conflicting currents of the *Gyaing* and the *Attaran* come in, and there they twirled and twisted about in an aggravating way until at last an eddy caught them, and, carrying them past the old town of *Martaban*, decided for the *Dayè* outlet, through which they were swept away to sea. Thus the "Ogre's Isle" became British territory, and with it the little *Hkaung-se Gyun*. Nevertheless for many years water was still carried up to *Mandalay* for the *thi'gyan daw gyi*, till at last *Pegu* was annexed to the British crown. Then it seemed undignified to carry the sacred water, not

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spire. To show the soles of the feet to the throne is high treason. This is awkward for the inhabitants of some quarters, for there is a rule applying to all Buddhists, that they must not place their feet towards the east, where the sun rises and whence the next Buddha, Arimadeya, will come, nor to the west, where the bawdi bin stands, or stood, the tree under which Shin Gautama attained the supreme wisdom. The superstition is probably derived from the Brahmins, who threaten grievous dangers to the man who places his feet on the shadow of a dewa, a king, a teacher, a saint, or another man's wife.

The frequent change of locality of the palace, and therefore of the capital, is a peculiarity of Burma. There are about a score of towns in the country which have been at one time or other the metropolis. Such are Tagaung, Old Pagān, and Shwebo, above Mandalay; Prome (under the title Tharekettara), Pagān, Sagaing, Ava, and Amara-pura, below it. The last two are the best known; indeed some people to the present day persist in talking of the "Kingdom of Ava," though that once brilliant capital has been little better than a jungle for a great many years, and the lines of the old walls can only be traced with difficulty.

It is hardly correct to say, as most writers on Burma have hitherto done, that with a new king there should be a new capital. This has very frequently been the case, but the matter does not altogether depend upon the accession of a new sovereign. It is brought about by a very much more gruesome (the word is used advisedly) circumstance. On the foundation of a new capital, there are always a certain number of people buried alive. The idea is that they become nat-thein, that their spirits haunt the place where they were put to death, and attack all persons approaching with malevolent intentions. The notion is entirely due to the royal astrologers, the Brahmin pōnnas, and as being repugnant to the tenets of Buddhism, is strenuously denounced by the true brethren of the yellow robe. But it fits in very well with the popular superstition regarding the existence of spirits, and has hence always firmly maintained its ground. It is a matter of common knowledge that this idea of

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For seven days after either kind of funeral, mourning goes on in the house. This means in wealthy houses indiscriminate eating and drinking. Cooking goes on all night, and all day relays of condoling visitors come and eat and enjoy themselves. The yahans also come every morning and receive offerings, and recite a string of Pali sentences. Friends bring contributions towards all this expenditure, but the result of it too often is that the heir finds that not only are all his father's hoarded rupees gone, but he himself has contracted a very considerable burden of debt. Even in the case of poor people, where the feasting is limited to the seventh day, great expense is incurred. The yahans are as necessary then as at the funeral, for the house must be purified, and the evil spirits who may be hanging about, as well as the leip-bya of the deceased, have to be exorcised and driven away. Then the pot containing the bones, if the dead person was burnt, is taken to the graveyard and buried, or sometimes is put into a hole near the pagoda. Superstitious people at burials sometimes affirm that they have caught the "butterfly" of the deceased in a handkerchief, and take this home to the house, where it lies till the seventh day, when it is opened after the discourse of the yahans, and the leip-bya is driven from the house. It can then give no more trouble.

Sometimes a small pagoda is erected over the cremated ashes of a highly respected relative. These are regarded simply as monuments, even when they are over a king, to whom alone of laymen in Native Burma they could be erected. They must not be used as places to offer worship, and that this may be known, the members of the sacred order ordain that such pagodas shall have no hti, no umbrella, on the top. To obviate this it is usual with the builder to dedicate the place to Shin Gautama, and thus at once secure a monument and a hti. Pagodas erected in honour of yahandas, or particularly sainted pōngyis, receive the umbrella of right, and are places very eminently suited for the pious laymen to worship at. Such temple tombs are called ayo sedi, but are not of such frequent erection as they used to be.

In some cases the relations grind down the bones to powder, and mixing this with the wood oil called thitsi,

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should the paste into a small image of the Lord Buddha, which they set up in an honoured place in their houses, and make use of as the object of their morning and evening doxologies. Such images are called *tha-yo*.

Nowadays money and public estimation alone determine the character of the funeral; but formerly in Mandalay, apart from the ceremonial provided for a *pôngyi byan*, there were five kinds suitable for a layman—one for the sovereign; then for members of the royal family; thirdly, for nobles, and those who had received official rank, a rather precarious and dangerous possession; then for *thuté*, rich men—so designated by special patent, which placed them under the “protection” of the court, that is to say, made them accessible for the demand of “benevolences”; and finally, a funeral for ordinary people. The burials of the poor in Mandalay were gruesome spectacles. The body was carried to the graveyard in a big, roomy box, grown rickety with much use, or, more simply still, in a mat. The *sandalās* had dug a hole, little more than three feet deep. If it was not long enough the body was squeezed in without any regard for relatives feelings. Enough earth to cover it slightly was thrown on by the grave-diggers, and the howls and fights of the pariah dogs at night suggested how it was that epidemics did not arise.

In the case of the funeral, say of an *Atwinwun's* wife, the coffin might be gilt, with a web of white cotton cloth fastened at the head—velvet was only permissible for a person of royal blood; the bamboos composing the bier were covered with red cloth; the *pasos*, *tameins*, and so on, given in alms, were carried on long poles, each pole borne by two men. In the procession the insignia of the *wun*, his umbrellas, fans, *kamau*, and the rest were carried in front; after the alms and *yahans* came a dozen or more young women, carrying the court dress and decorations of the deceased, then her state carriage and that of her husband, hers being usually a palanquin. The billets of wood on the funeral pyre were gilt. These honours were so greatly valued that not a single privilege would be omitted, though the husband had to borrow money for every single item. Indeed, were he to have omitted any of them, he might

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531 are covered with carving along the façades and up the spires, scroll upon scroll of daintiest design, quaint groups of figures here and there, and on the gateways moulded dragons. All the carvings tell a story taken from the treasure-house of the nation's infancy, quaint tales of genii and fairy and wonderful adventure. Never, I think, do the carvings tell anything of the sacred life or teaching. The Burmese are not fond, as we are, of carving and painting scenes from sacred books. Perhaps they think the subject too holy for the hand of the craftsman, and so, with, as far as I know, but one exception in all Burma—a pagoda built by Indian architects long ago—you will look in vain for any sacred teaching in the carvings. But they are very beautiful, and their colour is so good, the deep rich brown of teak against the light green of the tamarinds, and the great leaves of the plantains all about. Within the monastery it will be all bare. However beautiful the building is without, no relaxation of his rules is allowed to the monk within. All is bare: only a few mats, perhaps, here and there on the plank floor, a hard wooden bed, a box or two of books.

778 At one end there will be sure to be the image of the teacher, wrought in alabaster. These are always one of three stereotyped designs; they are not works of art at all. The wealth of imagination and desire of beauty that finds its expression in the carved stories in the façades has no place here at all. It would be thought a sacrilege to attempt in any way to alter the time-honoured figures that have come down to us from long ago.

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Over the head of the image there will be a white umbrella, whence we have derived our haloes, and perhaps a lotus blossom in an earthen pot in front. That will be all. There is this very remarkable fact: of all the great names associated with the life of the Buddha, you never see any presentment at all.

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The Buddha stands alone. Of Maya his mother, of Yathodaya his wife, of Rahoula his son, of his great disciple Thariputra, of his dearest disciple and brother Ananda, you see nothing. There are no saints in Buddhism at all, only the great teacher, he who saw the light. Surely this is a curious thing, that from the time of the prince to now, two thousand four hundred years, no one has arisen to be worthy of mention of record beside him. There is only one man holy to Buddhism—Gaudama the Buddha.

On one side of the monasteries there will be many pagodas, tombs of the Buddha. They are usually solid cones, topped with a gilded 'tee,' and there are many of them. Each man will build one in his lifetime if he can. They are always white.

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And so there is much colour about a monastery—the brown of the wood and the white of the pagoda, and tender green of the trees. The ground is always kept clean-swept and beaten and neat. And there is plenty of sound, too—the fairy music of little bells upon the pagoda-tops when the breeze moves, the cooing of the pigeons in the eaves, the voices of the schoolboys. Monastery land is sacred. No life may be taken there, no loud sounds, no noisy merriment, no abuse is permitted anywhere within

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the fence. Monasteries are places of meditation and peace.

Of course, all monasteries are not great and beautiful buildings; many are but huts of bamboo and straw, but little better than the villager's hut. Some villages are so poor that they can afford but little for their holy men. But always there will be trees, always the ground will be swept, always the place will be respected just the same. And as soon as a good crop gives the village a little money, it will build a teak monastery, be sure of that.

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Monasteries are free to all. Any stranger may walk into a monastery and receive shelter. The monks are always hospitable. I have myself lived, perhaps, a quarter of my life in Burma in monasteries, or in the rest-houses attached to them. We break all their laws: we ride and wear boots within the sacred enclosure; our servants kill fowls for our dinners there, where all life is protected; we treat these monks, these who are the honoured of the nation, much in the offhand, unceremonious way that we treat all Orientals; we often openly laugh at their religion. And yet they always receive us; they are often even glad to see us and talk to us. Very, very seldom do you meet with any return in kind for your contempt of their faith and habits. I have heard it said sometimes that some monks stand aloof, that they like to keep to themselves. If they should do so, can you wonder? Would any people, not firmly bound by their religion, put up with it all for a moment? If you went into a Mahommedan mosque in Delhi with your boots on, you would probably be killed. Yet

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132 year. There are other festivals : of the New Year,
796 in March, with its water-throwing ; of each great
pagoda at its appointed time ; but of all, the festival
of the end of Lent is the greatest.

796 Wherever there are great pagodas the people will
come in from far and near for the feast. There are
many great pagodas in Burma ; there is the Arakan
pagoda in Mandalay, and there was the Incompar-
able pagoda, which has been burnt ; there are great
pagodas at Pegu, at Prome, at many other places ;
but perhaps the greatest of all is the Shwe Dagon
at Rangoon.

● 778 You see it from far away as you come up the
346 river, steaming in from the open sea, a great tongue
of flame before you. It stands on a small conical
hill just behind the city of Rangoon, about two miles
away from the wharves and shipping in the busy
river. The hill has been levelled on the top and
paved into a wide platform, to which you ascend by
a flight of many steps from the gate below, where
stand the dragons. This entrance-way is all roofed
over, and the pillars and the ceiling are red and
[712] painted. Here it was that much fighting took place
in the early wars, in 1852 especially, and many men,
English and Burmese, were killed in storming and
defending this strong place. For it had been made
a very strong place, this holy place of him who
taught that peace was the only good, and the de-
fences round about it are standing still. Upon the
346 top of this hill, the flat paved top, stands the pagoda,
a great solid tapering cone over three hundred feet
high, ending in an iron fretwork spire that glitters
with gold and jewels ; and the whole pagoda is

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covered with gold—pure leaf-gold. Down below it is being always renewed by the pious offerings of those who come to pray and spread a little gold-leaf on it ; but every now and then it is all regilt, from the top, far away above you, to the golden lions that guard its base. It is a most wonderful sight, this great golden cone, in that marvellous sunlight that bathes its sides like a golden sea. It seems to shake and tremble in the light like a fire. And all about the platform, edging it ere it falls away below, are little shrines, marvels of carven woodwork and red lacquer. They have tapering roofs, one above another, till they, too, end in a golden spire full of little bells with tongues. And as the wind blows the tongues move to and fro, and the air is full of music, so faint, so clear, like 'silver stir of strings in hollow shells.'

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In most of these shrines there are statues of the great teacher, cut in white alabaster, glimmering whitely in the lustrous shadows there within ; and in one shrine is the great bell. Long ago we tried to take this great bell ; we tried to send it home as a war trophy, this bell stolen from their sacred place, but we failed. As it was being put on board a ship, it slipped and fell into the river into the mud, where the fierce tides are ever coming and going. And when all the efforts of our engineers to raise it had failed, the Burmese asked : 'The bell, our bell, is there in the water. You cannot get it up. You have tried and you have failed. If we can get it up, may we have it back to hang in our pagoda as our own again ?' And they were told, with a laugh, perhaps, that they might ; and so they raised it up

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778 again, the river giving back to them what it had refused to us, and they took and hung it where it used to be. There it is now, and you may hear it when you go, giving out a long, deep note, the beat of the pagoda's heart.

There are many trees, too, about the pagoda platform—so many, that seen far off you can only see the trees and the pagoda towering above them. Have not trees been always sacred things? Have not all religions been glad to give their fanes the glory and majesty of great trees?

You may look from the pagoda platform over the whole country, over the city and the river and the straight streets; and on the other side you may see the long white lakes and little hills covered with trees. It is a very beautiful place, this pagoda, and it is steeped in an odour of holiness, the perfume of the thousand thousand prayers that have been prayed there, of the thousand thousand holy thoughts that have been thought there.

778 The pagoda platform is always full of people
782 kneeling, saying over and over the great precepts of their faith, trying to bring into their hearts the meaning of the teaching of him of whom this wonderful pagoda represents the tomb. There are always monks there passing to and fro, or standing leaning on the pillars of the shrines; there are always a crowd of people climbing up and down the long steps that lead from the road below. It is a place I always go to when I am in Rangoon; for, besides its beauty, there are the people; and if you go and stand near where the stairway reaches the platform you will see the people come up.

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They come up singly, in twos, in groups. First a nun, perhaps, walking very softly, clad in her white dress with her beads about her neck, and there in a corner by a little shrine she will spread a cloth upon the hard stones and kneel and bow her face to the great pagoda. And then she will repeat, 'Sorrow, misery, trouble,' over and over again, running her beads through her fingers, repeating the words in the hope that in the end she may understand whither they should lead her. 'Sorrow, misery, trouble'—ah! surely she must know what they mean, or she would not be a nun. And then comes a young man, and after a reverence to the pagoda he goes wandering round, looking for someone, maybe; and then comes an old man with his son. They stop at the little stalls on the stairs, and they have bought there each a candle. The old man has a plain taper, but the little lad must have one with his emblem on it. Each day has its own sign, a tiger for Monday, and so on, and the lad buys a candle like a little rat, for his birthday is Friday, and the father and son go on to the platform. And there they kneel down side by side, the old man and the little chubby lad, and they, too, say that all is misery and delusion. And then they rise and advance to the pagoda's golden base, and put their candles thereon and light them. This side of the pagoda is in shadow now, and so you can see the lights of the candles as little stars.

And then come three girls, sisters, perhaps, all so prettily dressed, with meek eyes, and they, too, buy candles; they, too, kneel and say their prayers, for long, so long, that you wonder if anything has

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778 happened, if there has been any trouble that has
782 brought them thus in the sunset to the remembrance
of religion. But at last they rise, and they light
their little candles near by where the old man and
the boy have lit theirs, and then they go away.
They are so sad, they keep their faces so turned
upon the ground, that you fear there has been some-
thing, some trouble come upon them. You feel so
sorry for them, you would like to ask them what it
all is; you would like to help them if you could.
But you can do nothing. They go away down the
steps, and you hear the nun repeating always,
'Sorrow, misery, trouble.'

So they come and go.

796 But on the festival days at the end, of Lent it is
778 far more wonderful. Then for units there are tens,
for tens there are hundreds—all come to do reverence
to the great teacher at this his great holy place.
There is no especial ceremony, no great service,
such as we are accustomed to on our festivals.
Only there will be many offerings; there will be a
procession, maybe, with offerings to the pagoda,
with offerings to the monks; there will be much
gold-leaf spread upon the pagoda sides; there will
be many people kneeling there—that is all. For
Buddhism is not an affair of a community, but of
each man's own heart.

To see the great pagoda on the festival days is
one of the sights of the world. There are a great
crowd of people coming and going, climbing up the
steps. There are all sorts of people, rich and poor,
old and young. Old men there are, climbing wearily
up these steps that are so steep, steps that lead

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towards the Great Peace ; and there are old women,
too—many of them.

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Young men will be there, walking briskly up, laughing and talking to each other, very happy, very merry, glad to see each other, to see so many people, calling pleasant greetings to their friends as they pass. They are all so gaily dressed, with beautiful silks and white jackets and gay satin head-clothes, tied with a little end sticking up as a plume.

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And the girls, how shall I describe them?—so sweet they are, so pretty in their fresh dresses, with downcast eyes of modesty, tempered with little side-glances. They laugh, too, as they go, and they talk, never forgetting the sacredness of the place, never forgetting the reverences due, kneeling always first as they come up to the great pagoda, but being of good courage, happy and contented. There are children, too, numbers and numbers of them, walking along, with their little hands clasping so tightly some bigger ones, very fearful lest they should be lost. They are as gay as butterflies in their dress, but their looks are very solemn. There is no solemnity like that of a little child ; it takes all the world so very seriously, walking along with great eyes of wonder at all it sees about it.

They are all well dressed who come here ; on a festival day even the poor can be dressed well. Pinks and reds are the prevailing colours, in checks, in stripes, mixed usually with white. These colours go best with their brown skins, and they are fondest of them. But there are other colours, too : there is silver and green embroidery, and there are shot-

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796 silks in purple and orange, and there is dark blue.
292 All the jackets, or nearly all the jackets, are white with wide sleeves, showing the arm nearly up to the elbow. Each man has his turban very gay, while each girl has a bright handkerchief which she drapes as she likes upon her arm, or carries in her hand. Such a blaze of colour would not look well with us. Under our dull skies and with our sober lights it would be too bright; but here it is not so. Everything is tempered by the sun; it is so brilliant, this sunlight, such a golden flood pouring down and bathing the whole world, that these colours are only in keeping. And before them is the gold pagoda, and about them the red lacquer and dark-brown carving of the shrines.

796 You hear voices like the murmur of a summer sea, rising and falling, full of laughter low and sweet, and above is the music of the fairy bells.

Everything is in keeping—the shining pagoda and the gaily-dressed people, their voices and the bells, even the great bell far beyond, and all are so happy.

796 The feast lasts for seven days; but of these there
● 778 are three that are greater, and of these, one, the day of the full moon, is the greatest of all. On that day the offerings will be most numerous, the crowd densest. Down below the pagoda are many temporary stalls built, where you can buy all sorts of fairings, from a baby's jointed doll to a new silk dress; and there are restaurants where you may obtain refreshments; for the pagoda is some way from the streets of the city, and on festival days refreshments are much wanted.

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These stalls are always crowded with people buying and selling, or looking anxiously at the many pretty wares, unable, perhaps, to buy. The refreshments are usually very simple—rice and curry for supper, and for little refreshments between whiles there are sugar-cakes and vermicelli, and other little cakes.

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The crowd going up and down the steps is like a gorgeous-coloured flood, crested with white foam, flowing between the dragons of the gate; and on the platform the crowd is thicker than ever. All day the festival goes on—the praying, the offering of gifts, the burning of little candles before the shrines—until the sun sets across the open country far beyond in gold and crimson glory. But even then there is no pause, no darkness, for hardly has the sun's last bright shaft faded from the pagoda spire far above, while his streamers are still bright across the west, than there comes in the east a new radiance, so soft, so wonderful, it seems more beautiful than the dying day. Across the misty fields the moon is rising; first a crimson globe hung low among the trees, but rising fast, and as it rises growing whiter. Its light comes flooding down upon the earth, pure silver with very black shadows. Then the night breeze begins to blow, very softly, very gently, and the trees give out their odour to the night, which woos them so much more sweetly than the day, till all the air is heavy with incense.

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Behold, the pagoda has started into a new glory, for it is all hung about with little lamps, myriads of tiny cressets, and the façades of the shrines are lit up, too. The lamps are put in long rows or in

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796 circles, to fit the places they adorn. They are little
778 earthenware jars full of cocoanut oil, with a lip
373 where is the wick. They burn very redly, and
throw a red light about the platform, breaking the
shadows that the moonlight throws and staining its
whiteness.

In the streets, too, there are lamps—the houses
are lined with them—and there are little pagodas
and ships designed in flame.

All the people come out to see the illuminations,
just as they do with us at Christmas to see the shop-
windows, and the streets are crowded with people
going to and fro, laughing and talking. And there
are dramatic entertainments going on, dances and
marionette shows, all in the open air. The people
are all so happy, they take their pleasure so plea-
santly, that it is a delight to see them. You can-
not help but be happy, too. The men joke and
laugh, and you laugh, too; the children smile at
you as they pass, and you must smile, too; can you
help it? And to see the girls makes the heart glad
within you. There is an infection from the good
temper and the gaiety about you that is irresistible,
even if you should want to resist it.

796 The festival goes on till very late. The moon is
so bright that you forget how late it is, and only
remember how beautiful is all around. You are
very loath to leave it, and so it is not till the moon
itself is falling low down in the same path whither
the sun went before her, it is not till the lamps are
dying one by one and the children are yawning
very sleepily, that the crowd disperses and the
pagoda is at rest.

270 THE SOUL OF A PEOPLE CH.

776 have peopled their trees and rivers with ; will show what sort of religion it is that underlies, without influencing, the creed of the Buddha that they follow. It is of the very poetry of superstition, free from brutality, from baseness, from anything repulsive, springing, as I have said, from their innate sympathy with Nature and recognition of the life that works in all things. It always seems to me that beliefs such as these are a great key to the nature of a people, are, apart from all interest in their beauty, and in their akinness to other beliefs, of great value in trying to understand the character of a nation.

778
181 For to beings such as Nats and fairies the people who believe in them will attribute such qualities as are predominant in themselves, as they consider admirable ; and, indeed, all supernatural beings are but the magnified shadows of man cast by the light of his imagination upon the mists of his ignorance.

Therefore, when you find that a people make their spirits beautiful and fair, calm and even-tempered, loving peace and the beauty of the trees and rivers, shrinkingly averse from loud words, from noises, and from the taking of life, it is because the people themselves think that these are great qualities. If no stress be laid upon their courage, their activity, their performance of great deeds, it is because the people who imagine them care not for such things. There is no truer guide, I am sure, to the heart of a young people than their superstitions ; these they make entirely for themselves, apart from their religion, which is, to a certain extent, made for them. That is why I have written this chapter on Nats : not

-3-

It will be noted that most of

the living takes place on the downstairs floor where the bedrooms and the porch are located. The altar is also located downstairs

U Myaing explained that the altar should be upstairs but it was more convenient downstairs. The posts on which the house rests rise a few feet above the ground. In all there are about 15,090 cubic feet enclosed by the house. Of this amount 1450 cubic feet are used for sleeping quarters for the family, 729 cubic feet is devoted to religion in the altar room, and 800 cubic feet is used in the kitchen for preparing food. The rest of the space is for social functions including visitors and relaxation, with some space used for storage.

In Patheingyi there were no beds and no chairs except for one deck chair which had been handed down to U Myaing from his father. There were however, five small stools about four inches high and measuring about 12" by 6". These stools did not have four legs but instead were made of one flat board hammered onto two boards laid on their ends. They had one four legged stool measuring 2 1/2 feet by 1 1/2 feet and about 8 inches high. This was utilized as a chess board. (U Myaing and three or four others played chess four or five times a month in the afternoons. Their house was the only one in the village to possess a board and chessmen, U Myaing having received it from a cousin.) There was another stool about two feet high and one and a half feet square to hold the KYAUK KAR food carrier.

There were also two round Burmese tables. The smaller one was about three feet in diameter and one foot tall. Ma Aye Myaing could not estimate the diameter of the larger one but she remembered that eight men could eat at a time at this table, and that people who gave charities often came to borrow it for that reason.

There was a three legged stand for holding two water pots. The pots were placed on two horizontal triangles formed one about two feet above the other by the poles of wood holding together the three upright feet of the stand. This stand was made by U Myaing at home.

They also possessed two cupboards but one of which had been handed down to U Myaing by his father. The first one, used for holding clothes, was three TAUING high, two and one half TAUING wide and little less than one

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also used to do this. Sometimes they are able to extract about 5 viss of oil each in one day.

"There are also cultivators in the village. Some of those who work IHS also own fields. They rent out the land to tenants. There are altogether 12 people in our village who own cultivation fields. But the biggest landowner does not own lands more extensive than three hundred acres. Some own 40 or 50 acres. Some engage cultivators and work their fields themselves, while others rent out the fields for a certain percentage of the produce.

"There were paid workers in the IH. They were paid, not a daily wage, but a monthly salary of Rs. 30/- without food. About 50 of the 80 workers were paid workers, though some of them owned shares as well. In addition to their pay, these paid workers received quite a lot of fish which their families went around selling. They got one or two basket-loads of fish to sell, and in this way make quite a lot of money.

"Fish is not distributed in this manner every day - only when the fish start coming down in great numbers. On these occasions however the workers get about 25 to 30 viss each - that is, by the boatload. Ordinarily they are given just enough for one meal.

"I also own eleven cows; eight for loaning out to cultivators and three for breeding purposes. No milk is drawn for human consumption because that is not the custom in our native place."

One yoke of oxen hired out brought U Myaing 50 baskets of paddy a year. He had 4 yokes. They kept by 100 baskets for home consumption and sold the rest at a rate fluctuating between Rs. 100/- and Rs. 175/- per hundred baskets.

In those years when U Myaing works at IHS, he has to confine himself to such work only. During those years when he does not work at IHS, he buys the fish from IH workers and processes them for sale as NGAGYI, NGA-CHAU, etc.. Each year he uses between four to five thousand fish. When U Myaing his co-workers could not get an IH, he had to buy fish and make NGA-CHAU, (dried fish), NGAPI and NGAMPYAR-YE.

On his former visits to Rangoon U Myaing came in a boat loaded with NGAGYI CHAU (dried NGA GYI) and transferred it to the care of a broker in Rangoon. He then ascended the Shwe Dagon pagoda platform, donated money and water, returned to the broker, and went around the town to places like Mogal Street (the Indian quarter) for meats and ate pillau-rice etc. It took three or four days, and sometimes about ten days for the broker to dispose of his goods and in this time he would go round all the pagodas in Rangoon like the Botadung, Sule, Nya-hin-gyi etc. Once he went to a Chinese hotel known as the HAN-HIN hotel together with some traders from DANUBYU. They pooled the expenses. The journey home took a day and a night. He took back with him clothes, langyis, KINWIS, durian fruit,

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General Attitudes of the Burmese toward Work.

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Rank and status in the Burmese Village is determined to a large extent on the basis of occupation - with the factor of wealth where applicable taking precedence over occupation. The highest rank is accorded to the Buddhist monks who exert the ultimate influence. Government officials including the township officers, the THU GII (headman) and elders, and the schoolmaster occupy the second rank. The large land owners (of this group the rice-mill owners rate highest) rank next. Below these are the tradesmen - the paddy dealers, shop keepers and small holdings farmers who comprise the bulk of the population. Professional artisans such as carpenters, blacksmiths, gold and silver smiths occupy a lower position. However, it is common for the small holdings farmers to practice a secondary occupation such as pottery making.

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Fishermen and hunters are looked down on by the rest of the community because they offend Buddhist precepts by taking life. In this class also are those who raise animals (cows, poultry, pigs) for food, smugglers and brewers. Fishermen, particularly those such as U Myaing who operate in fisheries often become wealthy, but the stigma of the source of this wealth is remembered by the community. A story is told of a rich fisherman who came to cover the Shwe Dagon Pagoda in Rangoon with gold plate. Unfortunately, he had sinned so much by taking the lives of fish that he could not see the pagoda. In a rage he returned to his IN to cover its posts with the gold. Because of the stigma attached to fishing those who make their living in this way tend to live together in their own communities. Thus Pathe, U Myaing's village is primarily a fisherman's community.

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In the days of the Burmese kings, wealthy men and nobles (THAKIN) would assign people under their command to serve as pagoda slaves. Their names were engraved in stone and their descendants for all eternity assigned to this position. The duties were light - consisting mainly of sweeping the platforms and carrying for the images, but the social position was next to the lowest. It is believed that the flower vendors on the platform of the Rangoon

pagodas and those throughout the country are descendants of the pagoda slaves.

Beggars are rated below the pagoda slaves - but, because of the Buddhist merit associated with giving do well for themselves.

The beggars live in communities on the outskirts of the town often in cemeteries. They are thought to exhume the dead to get the coins placed in the mouth of the deceased to ensure expenses on his journey to heaven. The wood of the coffin is believed to be used in constructing their huts. Professional undertakers or morticians are regarded with horror since they like the beggars, make their living from the dead. The functions of burial are performed gratis by the entire village. A story is currently going round the University dormitories telling of an immensely wealthy Burmese coffin maker in Rangoon who has offered riches to the young man who will marry his beautiful daughter. When the future seems blank the students' friend advises "Hey, why don't you go and marry the coffin maker's daughter?" It seems that the money would scarcely compensate for the social discrimination. The extent to which the occupation classes are rigid in marriage and other social exchanges is an interesting problem.

A young man is obliged to remain within the occupation class of his family or to rise to greater heights. He is advised at an early age to "be simple, aim high, and tell the truth." When children play at decoits (thieves) of other "low class" games their parents object to their low aspirations and advise them to play nobles and ministers. One would feel justified in remaining idle rather than accept a position below that of his birth. It is better to accept a clerks job at a low salary than an artisans at a high salary. On the other hand those born into lower status occupation groups tend to be satisfied with their state as a condition of birth. In Rangoon, however, even the huckers may have ambitions to achieve fame and fortune. The opportunities for social mobility is greater in the towns and cities but definitely restricted in the villages.

Apprenticeship to trades begins at the age of 12 to 14 years, and usually lasts for several years. Ordinarily the youth is attached to the shop of a relative where he lives and is paid a subsistence wage while learning. The key to high positions lies in education in

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BUDDHIST INSTITUTIONS

19



39. PAINTING OF SHINLAUNG FETE.

The constituted daily routine of the monastery takes no account of recreation. In practice there is a wide margin of leisure. But the wearer of the yellow robe is not seen at play. Arithmetical puzzles are the nearest approach to a game. On the other hand, the cheerfulness of the race suffers no restraint. There

is decorum, without austerity or sanctimony. The severest penance laid upon the novice is temporary relegation to the secular state (*lein-byan*) for such faults as lying, theft, or killing anything. Cruelty to an animal is punished with caning. [689]

The *yakhs* exercise no exclusive function beyond that of admitting candidates to the novitiate and the full membership of their Assembly. The affairs of the Buddhist Church are initiated and conducted by the laity. The recluses merely add, by their presence, to the religious distinction of an occasion. At the shrine the recluse is like any other pilgrim; he never is a ministrant or priest. Neither is there any altar. The only material objects to which sanctity pertains are the relics of the Buddha. The members of the Assembly know no distinctions of men, racial or social. As regards the temporal power, of whatever origin, the recluse should be absolutely passive, neither contravening the laws nor invoking them when he suffers wrong. The recluse neither denounces nor harbours the criminal, a neutral attitude of which criminals are not slow to take advantage. [792, 794, 778, 554, 674]

When admitted to full membership of the Assembly instituted by the Buddha (*Thingd*, *Pāli Saṅgha*), the novice becomes *Yakhs* (*Yakhs-daw*, *Rakhs*, *Arahan*), which signifies *perfect*, one advanced a stage



40. BOYIN RECEIVING HIGHER INSTRUCTION

[792, 871]

25; Ferraro. E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

[Opp. p. 20]



48. GOVIN PRAYING FOR ADMISSION TO THE THINGA.

[To face p. 20]

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BUDDHIST INSTITUTIONS

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44. ANCIENT THEIN AT PAGAN.

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bership of the Assembly, illuminated with lacquer on copper or ivory leaves, is read by turns by the five members of the conclave assembled for the reception of the new member. This solemnity is undertaken in the *thein*, a wut set apart for the *Things* alone. No lay persons enter the precincts, but they may be spectators from a distance. The new *yahán* is called *Upasán*, sojourner recluse, or assistant to the *Uppisá*, or *Pándyá*, *Kindyá* (incumbent) of the monastery. In 1891 there were 13,613 *pándyá*, 6,668 sojourner *yahán*, and 13,500 probationers in the monasteries of Burma, which numbered 15,371, in a Buddhist population of about seven millions.

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The dedication of the site for building such a *thein* (Páli *sima*) is preceded by the solemnity of *thein-thamát*. Ground so dedicated can never be alienated to any other use. In this respect the *thein* is more sacred than the temples in general. After the site has been levelled, it is surrounded with a trench, into which water is led. In the centre a small well is sunk (*alé-dwin*). The *yahán*, not less than twenty-four in number, assemble on the spot, over which a gay pavilion (*mandat*) has been erected, and wait for the water from the trench to percolate to the well. When this occurs, the site is said to have "taken" (*aung*). Otherwise it must be rejected. The *yahán*s gather round the well and intone scriptural passages from a

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45. YAHÁN ASSEMBLED FOR DEDICATION OF THEIN.

346 *kambawd*. The laity assembled outside the precincts let off rockets and guns
796 in celebration of the event. Finally, the ceremony of *ye-ticha*, the pouring
778 of water (No. 100), is performed by the grantor of the site—as at every other

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46. ILLUMINATED KAMBAWA.

religious dedication—to signify that the property has been dedicated for ever. The precincts of the *thein* are marked by low boundary pillars, mostly of Sagding marble, set in the trench, which is then filled in. A different form of *thein* is the *ye-thein*, which is built over the water to effect its isolation.

792 Although the *yahán*, as already stated, may not ask for anything, he may
735 decline what is offered. He signifies this by inverting his *thabfit* (*thabfit-knauk*). The action has become a symbol for excommunication. The *yahán* might assemble in the *thein* and perform *thabfit-knauk* against a layman for
[794] heinous wickedness. His house would
[178] be passed by in collecting *sun* and all offerings tendered by him refused. The practice has become obsolete; it is said to have no warrant in the scriptures, and to be contrary to their spirit.

Where the people are very prosperous and the *yahán* are not many, the collecting of *sun* in the streets has sunk to a formality observed by the novices only, who on return to the monastery empty their *thabfit* to the dogs. But in other circumstances the sojourner *yahán*, novices and scholars live on the *sun*. An ordinance of the Buddha dispenses the *yahán* from collecting his food from house to house if there be pious people who proffer him his sustenance at his abode. The founder of the monastery (*Kyaung-ta-gá*), who nomin



47. SUN SENT BY THE KYAUNGTA-GA.

ECCLESIASTICAL BUILDINGS

29



68. DAYN ORNAMENT.

exhausted their resources in the building of it. In the moist region the effects of rain and vegetation combine to dilapidate buildings in less than a lifetime. The stone-grey and lichen-covered wood attains the distinction of age before its time. In the dry zone of Burma Proper fires are very frequent. Few examples of wood architecture of over a century old exist anywhere. It is scarcely possible to trace the steps by which the present style developed from the Indian models.

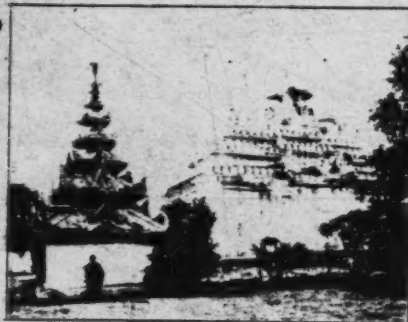
As distinguished from the *kyauung*, *than*, and other wood buildings, the *Zedi*, which are such a prominent feature of Burma and Siam, are of masonry. In Arakan they are of hewn stone; elsewhere they are of brick plastered with lime. It is a point of honour with the Buddhists of those countries to crown every eminence with a *sedi*. The chief *sedi* of a place—*Payd-dyl*—is on the highest ground in the vicinity, and is cared for by the public. The subsidiary *sedi*, the *wut*, *tazung*, and other accessories which cluster around the *Payd-dyl*, are the work of private individuals. Old and new are huddled in chaotic profusion. Many erections are ruinous and disregarded. But so long as a vestige of the original structure remains, it monopolises the site. The development of the conical *sedi* may be traced, step by step, from the ancient temple. Originally, *sedi* are shrines for relics of the Buddha—the Indian *Stupa*, *tip*, *dagaba*, *dagoba*, of which last "pagoda"

is a transposition. The vast majority of *sedi* only pretend to symbolize actual shrines. The shrines of reputed relics are



69. DETAIL OF EAVES AND GABLE.

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64. ANCIENT THEIN AND MODERN PYATTHAT.

the Buddha. He did not tread the earth, but floated above it; his alms-bowl did not rest upon his hands, but remained suspended in the air (*cf.* p. 36). In its later form, the *sedi* consists of a pyramidal or polygonal base (*pañt-chi*), with niches (*hlaiing-gu*) for images of the Buddha. This part is the rudiment of the original four-square temple. It is represented in all stages of its decrement (Nos. 66, 97). Above the base come tapering courses (*pyissagan*), after these the bell-shaped body (*kaunglaung-bôn*) separated by three mouldings (*kyo-waing*) from the *thabêit-knauk* (inverted alms-bowl). Then follow seven heavy bead-rolls (*paung kun-knillôn*) surmounted by the lotus (*kyâ-lan, salâung-bôn*), out of which issues the bulb (*ngapwâw-bû, pein-hnè-daung*). The canopy (*ti*, umbrella, No. 232) is a metal construction of graduated bands one above the other, richly embossed and ornamented. To the lower edges of these bands small bells are hung, which have vanes to their clappers to make them tinkle in the wind. The *ti* terminates in a long finial bearing a vane (*hngemmana*) and at the apex a silver orb studded with jewels (*scimbi*). On lesser *sedi* a glass ball or bottle caps the finial. The *ti* is always gilt, the cone generally whitewashed. In wealthy towns the cone of the *Payd-dyl* is gilt from crown to

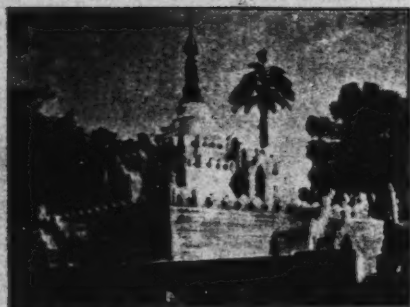
visited by pilgrims from distances of months' journeys. The earliest relics cherished are said to have been the *parikaya* of Gawdama Buddha. Symbols of the sacred *thabêit* are placed about the *sedi*. Later, the remains of the Buddha were venerated. Bones, teeth, and hairs are thus enshrined. Those reputed relics which can be exhibited, such as the teeth (Myobaung in Arakan, Anuradhapûra in Ceylon), are of many times the human proportions. The legend ascribes colossal stature to



65. LIMESTONE ROCK ON THE AYARAY.

ANCIENT REMAINS

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66. BITAKA-TAIK, THATON.

the *tashung*, *wut*, and *saydt*. All these may be decorated in the palatial style and are mostly of wood. But a public well or a roadside water-stand, the portal of a bridge or a wharf, may likewise be surmounted by the royal *pyatthal* in virtue of the religious distinction which attaches to every work dedicated to public use by private bounty. Nothing adds so much to the picturesqueness of Burma. The temple *saydt* (No. 98) is intended for sojourners in the precincts on duty days. The *wut* differs from the *saydt* in having a *dais* for images of the Buddha. The *tashung* is only for the reception of images.

The ancient remains are almost entirely confined to the dry zone of Burma Proper, with the exception of a few in Thaton and in Arakan. Those at Thaton, dating from about 1000 A.D. have square bases built of huge laterite blocks in the Indian style. The ornament is deeply hewn into the stone. Above the laterite base is brick and plaster work of later date. Apart from the destructive influence of the climate, and of the rank vegetation the climate favours, a further reason of the scarcity of ancient monuments and inscriptions is the over-building of the shrines, by which the original work is lost to view.

Where we say "countless as the

platform (*tamánthalin*). Unlike the ancient temples with their stairs and corridors, the later *zedi* is a solid mass of brick and earth, plastered over. The summit is inaccessible, except by means of scaffolding (*nyau*, No. 217). *Zedi* are commonly spoken of as *Payá*, in the same way as are the images of the Buddha, for which the distinctive term is *sindu*.

In addition to the *zedi*, the *thein*, and *kyaung*, there are three other classes of religious edifices,



67. SHWE-HMAWDAY PAYA, PEGU.

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ANCIENT REMAINS, PAGÁN

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71. TERRA-COTTA FIGURES AT THADYA PAYA.
THATON.

of the Buddha, set against the column which supports the dome or Hindu cone. The later domes are pure vaults without central support. In these ancient temples the conical *sedi* now so typical of Burma forms the finial only, held like a jewel, by four cusps. The lowermost portion of this structure resembles an inverted *thabéit*, the name of the homologous part of the modern *sedi*. Possibly this forms the actual reliquary or is the symbol of the same.

An example of direct imitation of Indian monuments is the *Bawdi Payá*. It takes its name from the *Bo tree* at

Buddha Gáya in Bahár, and is a florid reproduction of the *stupa* there. It was built by King Zeyathinka about 1220 A.D.

The temple named after Ananda, the chief disciple of the Buddha, was built by King Kyansitthu about 1080 A.D. Both the temple (No. 8) and the *thein* and *kyauug* adjoining (Nos. 64, 74) are in full preservation. The gigantic lattice gates of the inner temple are of teak-wood and probably coeval with the masonry.

The most imposing of the ancient monuments and the one which marks the best period of the Pagán architecture is 'Thappyyinnyu Payá, built by King Alaung Sitthu, about 1100 A.D. (No. 73). Its height is two hundred feet or more.

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In the mural decorations at Pagán the Indian character is as marked as in the buildings themselves. India has evidently furnished the subjects of the Burman designer and trained his style (Nos. 272, 94).

The Burman bricklayers had at one time lost the art of arch-building. A pointed arch like the Gothic is used in the temples of ancient Pagán (Nos. 75, 76).

The images of the Buddha (*sindu*) are the principal features of the interior of the ancient temples, the true character of

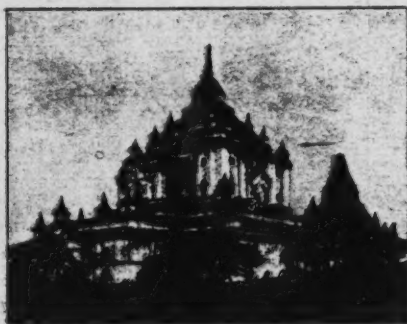


72. BAWDI PAYA, PAGÁN.

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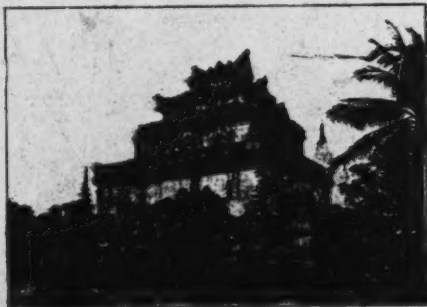
BURMA

778 which is the same as that of the *sali*. The images are of sandstone in Arakan,
 532 where, moreover, the Hindu caste-mark between the brows (*tika*) is not omitted
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73. THAPPHINYU PAYA, PAGAN.

as it commonly is in Burma. In Burma Proper and Pegu good stone is scarce, and the large immovable images are built of brick and plaster and finished in fine white lime. Movable images, up to several tons weight, are hewn in the marble of Sagaing, the freestone of Taung-u (opposite Pagan), and are cast in brass. Lighter images are made of wood or of lacquer (*man-Payd*). The



74. KYAUNG AT ANANDA PAYA.

postures are the cross-legged, seated in contemplation (*linbyingue*), the erect posture (*mayyattaw*), preaching or receiving alms, and the reclining posture

IMAGES, SCRIPTURES

35



76. EXAMPLE OF KEVED VAULT AT PAGAN.

(*kyauing-daw*). In the sitting figure the garb is either the array of the prince before he became the Buddha or his subsequent garb of recluse. In the standing and reclining images the garb is always that of the recluse. The mound on the head represents the residue of hair, as cut off with his sword by the prince when he fled from the palace. According to the legend the hair grew no more. The pose of the conventional figure is the Indian one with its rigid symmetry. The fingers and toes are parallel and of equal length. The lobe of the ear reaches to the shoulder. Of late, under the stimulus of western art-products, the figure is beginning to be realistically treated, especially in the drapery, which is now modelled into

natural folds in relief, instead of being conventionally mapped on the flat. Builders vie with each other in the size they give the figure. The recumbent images attain a length of fifty cubits. The image is set on a throne (*balin*) which is a conventionalised lotus in form, and is surmounted by floral tracery which symbolizes the sacred *Bo* tree. Images of the Buddha are reverently handled and are spoken of in honorific terms—the *sacred countenance*, the *venerable form*. There may be no bargaining about the purchase (*puzaw*) from the maker. The images are only placed in the temples or on the image-da' of the *kyauing*



76. MODERN FALSE ARCH, AMAYAPOYA.

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77. IMAGE OF THE BUDDHA ENCIRCLED BY FIGUS.

(*ô-deitha*), where, after dedication, they cease to be private property. The sole virtue of these symbols lies in the pious intention with which they are dedicated. The figure of the disciple Ānanda is frequently placed in the houses or taken on journeys (No. 316).

Besides the reputed relics of the Buddha, the miraculous foot-prints which legend assigns to him on rocks in Burma and Arakán are venerated (*Chidau-yá*). Every Burman knows that Gawdama never travelled out of Bahár and was in all respects as other men; the licence of the legend is a poetic one. Models of these foot-prints are placed in the temple precincts. Here conventionality reaches the extreme; the sole is laid out with rule and compass and the surface

mapped into diagrams of cabalistic import (No. 450).

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538 The Buddhist scriptures should be deposited in masonry temples (*Bitaka-taik*, No. 66). These exist in a few places, but in general the scriptures are kept in special chests (*saddik*) in the *kyauangs* (No. 453). The Shan-Tarók (p. 146) place *saddik* in their houses, and take pride in the volume of manuscripts these contain. The complete Páli text, together with the patristic commentaries and glosses, written on palm-leaf, would occupy a space of perhaps one hundred cubic feet. The text alone would cover about one thousand five hundred quarto pages of pica type. Only a few *kyauangs* possess the complete Tripitaka. Besides the scriptures, other ancient writings are treasured, such as the *kyanza* of cosmogony (see Sangermano), the *Zai* literature—the legendary lives of the Buddha in previous states of existence, embellished with romance of recent date.



78. IMAGE OF THE BUDDHA ON BALIN.

TEMPLE ACCESSORIES

37

The tall flag-staff (*tagundaing*) is the most striking of the temple-accessories. It consists of a decorated spar, sixty to eighty feet high, from which floats a long streamer. The head of the pole is ornamented with a

mythical animal, generally the *hintha* (*hanza*, a fantastic figure of the Brahmany duck) or else the *kinuayd*, a monster with the body of a woman in princely array and the wings and legs of a bird. The butt of the *tagundaing*, instead of being planted in the ground, is frequently set between piles which are carved into figures of the mythical *thadyd* (p. 186, No. 7). The pole is held up by transverse bars passing through it and the piles.

Colossal lions (*chinthi*, No. 56) of the Burmese conventional type guard the temple approaches—monsters differing as much in their way from the prototype as the lions of our own heraldry.

Stands shaped like a *balin* or throne, on which flowers and fruit are offered, are placed on the temple platforms.

Great bells are hung at every shrine (No. 97). The votary takes the deer-antler off the bar and strikes first the ground and then the bell. This is to call to witness beings both under the earth and above the earth and make them participators in the merit of the act of worship. The Burman bell has noble proportions



79. TAGUNDAING WITH KINUAYA.



80. TAGUNDAING WITH HINTHA.

and is hung by metal clasps of rich design, figuring the mythical dragon (*nagd*, No. 47). The tone of the bells is not rich, owing partly to the form, partly to flaws in casting. The greatest bell in Burma is that cast by the Emperor Bodaw Payá, on the European model, in 1790, for the temple he began at Mingún. It is said to weigh eighty-eight tons. A historic bell

346
532
349
778 ●

788
534

25: Ferrar's E-5 (ca. 1890) 1901

AP1 Burma
Burmese AP4

[Opp. P. 44]



BY. WORSHIPPERS ON THE TEMPLE PLATFORM.

[To face A. 44]

788
778 ●

PRINCIPLES OF BUDDHISM

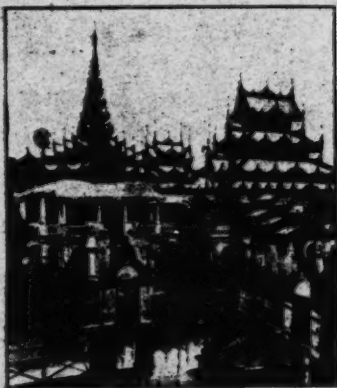
45

775 regarded as oneself, they are loved and are succoured, and by such actions
 779 the consequences of sin are atoned for. As imperfections are corrected by self-



58. TEMPLE ZAYAT.

discipline, crimes are expiated by the pains of hell (*agaya*). For the perception of the great aim, that is, extirpation of desire and all that desire entails, there are given the principles *Anissa*, *Dakha*, *Anaya* (change, trouble, dependence), which



59. DHAMMADENT KYAUNG (p. 28).

the pious ponder as they tell their beads, and which may be paraphrased as the impermanence of all things, the struggle which the "unpitied rush of changes" involves and the helplessness of the event, which is "at the mercy of blind

DOMESTIC WORK

63

312

[27]

• [178
352]

[294]



125. SEWING CLOTH.

surface water. In some parts of the country the water is brackish. Shallow tanks with built-up earthen borders are made to store the rain-water for drinking, and, unlike the tanks in India, these are kept free from contamination. There is always a separate stand for the pots of drinking-water, either in the house itself, or within reaching distance, with a roof of its own. The domestic shrine and flower-stand (*nyanng ye-ò zin*) is frequently associated with the water-stand. Apart from the advantage of keeping away the drip the isolation of the water-stand is so marked as to suggest a religious intention—possibly of forgotten animistic import—in addition to the obvious one of a boon to the traveller, in virtue of which the water-stand is frequently decorated in the Buddhistic religious style (No. 158). As already noted, dwelling-houses are not fit places for images of the Buddha, but only temples. In the houses, the Buddha is venerated by keeping his sacred tree green in the flower-vases on the *nyanng ye-ò zin*, which is often richly decorated. The shrine takes its name from the *figus*, but the

plants actually used are such as keep green longest in the shade, especially the aloe (*mùt*). The observance has very possibly been transferred from a pre-buddhistic one (No. 157).

372

The native method of getting fire is shown in No. 141. Except in the great plains, there is enough waste land about the settlements, bearing trees and scrub where dry faggots may be collected. Logs

[312]

of dry timber are dragged in, and firewood for cooking split off as required, or billets are carted in and stored against the rainy season.

[354]

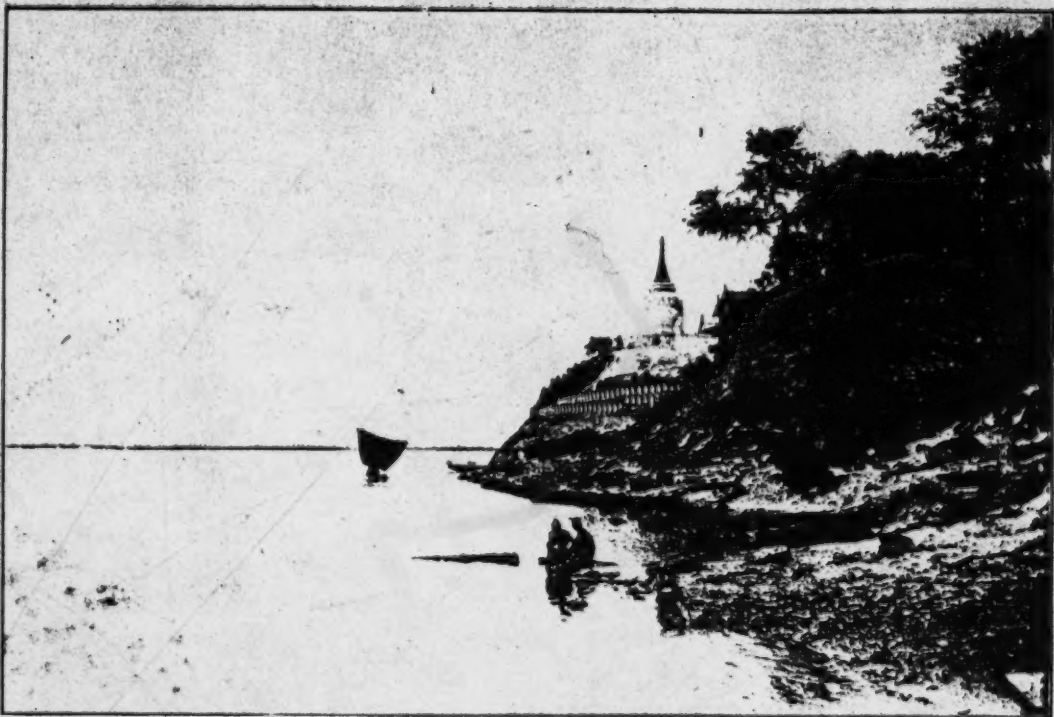
In the cold season, fires are often made on the ground in front of the houses, for the inmates to sit around. But in general,



126. VILLAGE WELL.

25; Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

[Opp. P. 64]



199. BATHING-PLACE ON THE RIVER-BANK (PAGAN, JULY).

[To face p. 64]

778
615

MANNERS AND CUSTOMS

75



161. CHILDREN'S TUBS AT FLOOD-TIME p. 81

temple. The first of these is given by courtesy to persons of venerable age. The great increase of prosperity has given a corresponding impetus to the founding of such works, so that the *tagá* are more numerous than ever before. The private foundations are on a scale of unprecedented magnificence. At no period has Buddhism shone throughout the land in such resplendence as now. Personal titles and badges (*salavé*, No. 31) used to be given by the kings. Small dignities and offices have been hereditary in many places. Nevertheless, no aristocracy has developed. One of these titles was *Thaklu* (master, lord), now assumed by all Europeans in the same way as "*sahib*" in India. Despite the punctilio in address, greetings are unusual between equals. After absence, a mere "Here you are again" and an inquiry about health—*ma-ah!* At departure, "I'm off," "You're going"—*thava dazumi*. There is nothing answering to the established *salám* or to our "Good day," "Good-bye." The verbal salutation to the *yahán*, after obeisance, is *Gádaw-mya tháppáya pyíppa-e-lá*—is your Grace duly provided with the canonical



162. CARVING OF CHINLON PLAYER (p. 18, 179)

—the slave, his lordship's humble servant. There are special honorific terms for the coming and going, eating and sleeping of royalty and of the *yahán*. The most coveted titles or appellations are those of *kyauing-tagá*, *Payá-tagá*—founder of a school, founder of a

576
554
[857]

[888]



163. THE PAYA SHRINE p. 189

[524]

[778]

576
792

25: Ferrars E-5 (ca. 1890) 1901 API Burma
Burmese AP4

[Opp. P.82]



100 FIRE IN THE TEMPLE PRECINCTS

[Opp. P. 82]

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346

MEDICINE

127 757



380. MOTHERIA YON (p. 181).

is not known, though the plant is common. Spirits are now used medicinally. Many of the vegetable remedies are almost inert (see *The Burmese, what do they know of medicine?* by Dr. D. H. Cullimore). But there is one that deserves to be known, namely, the Shan remedy for tape-worm, *thss*, which is both effectual and mild. Among the mineral drugs are mercury, calomel, sulphur, blue and green vitriol, alum, salammoniac, nitre. There is a whole category of supposititious remedies, tiger's gall, rhinoceros' blood, ant-eater's scales, and so forth; they are charred before being made up. Allied to this class of remedies is that of charms, the vendors of which (nat-wives—*nakkaddu*) trade on the superstition that disease is caused by demons. Every patient will be as particular to mention his star as to describe his complaint. He will be advised to avoid certain classes of remedies on certain days.

The "Sunday son" must not purge on Friday, and so on. In times of epidemic and panic, *thibbansadi* are erected at every house, as they likewise are in cases of sickness (No. 431). They are merely of sand, held together with circles of bast. Sometimes they are erected to avert calamity declared to be impending in a *shmye-shmye*, a message on gold foil dropped from heaven by a *Thadyd* (p. 186). Images are dedicated

of the unsuccessfully vaccinated caught the disease, and ten of them died. None of the forty-four were attacked. These statistics could be multiplied.

The medicine-dealers keep many of the crude commercial drugs, besides simples of their own collecting. Of the former, the principal are aloes, jalap, croton-seed, senna, bitter bark, catechu, opium, camphor, ginger, cardamom and other aromatics.

The medicinal use of castor-oil

Spirits are now used medicinally.

[113]

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381. CHILDREN'S BAZAR (p. 181).

[757]

[857]

FESTIVALS

185

balloons are sent off, and the rivers are illuminated with rafts carrying lamps which are set adrift. Labyrinths of bamboo are erected round the *sedi*, which entertain the children and especially the hill-people, who pique themselves, not

796



[526]

416. NEW-YEAR TUG-OF-WAR.

without reason, on their sense of locality. These labyrinths are called *Wingabá*, after the mountain maze, to which Prince Wéthandayá was banished by his father, in the *sát* legend.

Tazung-món is the next festival after *Thadindyút*; it is kept in Pegu, but not in Burma Proper. At this season Buddhists commemorate the miraculous journey of Gaudama Buddha to the *nat* country after the death of his mother, to impart to her the enlightenment which had come to him on earth, and by means of which he had attained peace. Spires of bamboo-work and tinsel—the *tazung-daing*—are built twenty to fifty feet high, as symbols of the stair by which Gaudama ascended. These are carried round the place with music, and are finally dedicated at the *sedi* (No. 422). In the months of *Tazung-món* and *Thadindyút* the *katrin-thingán* are dedicated, and the *mathó-thingán* are woven. The *katrin-thingán* is the annual supply of the primitive *pará-haya*, and is of a nominal character, owing to the profusion of offerings at other times. The *mathó-thingán* is a cloth wherewith to deck the images of the Buddha and the *jaung* of the *sedi* (Nos. 429, 449). It is the offering of the women who weave it,

2 B



8

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796
782

[778]

417. SUNLAUNG AT THADINDYUT FESTIVAL.

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BURMA

A nut is pro-

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[782
346]

423. PROPITIATING THE LOCAL NATS (NANKAZA)

pitiated by offerings at a shrine, almost always in miniature. Only fruit, flowers, and music are offered by Buddhists. A special genius is assigned to the dwelling — *ein-dwin Min Magayl nat*, in whose little shrine a cocoa-nut is offered. The nut is replaced as the water dries up, which it is assumed the *nat* has drunk. There are *nats* who preside over countries, *Ô Mindyi* and *Ô Mindyā* for

[761]

Burma, *Ô Yindyi* for Pegu, *Bôdaw* and his sons for Thatôn, and other local *nats*. These *nats* are propitiated by such offerings as a crown, or by standing guard before their images, upon undertaking a journey, entering on a race or other contest. The five *nats* of the firmament have a special cult associated with that of the eight planets, with which the Buddha and eight *yakanda* are mixed up. The local *nats* are most commonly propitiated in *pyatho* (December), the harvest month. The visitations of malign spirits are attributed to what the Burmans call unripe (*asin*) deaths. Such are deaths from lightning-stroke, accidents of all sorts, child-bed, cholera, and whatever is violent and sudden. The normal re-incarnation of the *karma* of such is immature; they haunt localities as ghosts (*tasi*), and seek the bodies of the living for hosts, thereby causing sickness. Slaughter in battle accounts for a plague of this kind, and the one plague entails another.

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Pilgrimages to the great shrines are made in the dry months, especially at times of full moon. The most sacred shrine of the Peninsula and the perennial resort of pilgrims is the *zedi* on the site of the ancient Mun village Dagon, renamed Yangôn (Rangoon). The legend declares that the original founders of the shrine deposited eight hairs

424. SHRINE OF THE HOUSE-GENIUS—*MIN MAGAYI NAT*.

SHRINES AND PILGRIMAGES

189



488. PROPITIATING THE NAT, BODAW.

of the Buddha there. The shrine now known as *Shwe-Dagôn Payá* (*Shwe-tt gôn*) was built over by the Emperor Sinbyu Shin in 1775 and brought to its present height of about three hundred feet above the platform. It stands at the extremity of the southernmost spur of the Pegu Yōma, and occupies a commanding position over the port of Rangoon, asserting the Burman character of the place above the masts of ships that dwarf everything else. The present canopy was dedicated by

King Mindōn Min in 1871, at the cost of half a million of rupees. It is not gilt in the ordinary way, but plated with gold foil. The cone of the *sedi* itself is gilt from the peak to the platform. Such a gilding costs three hundred thousand rupees and lasts fifteen to twenty years in the climate of Rangoon. Till the *Shwe-Dagôn Payá* was brought to its present height by the Burman conquerors, the *sedi* at the Mun capital Pegu had been the greatest in the land, though not the most sacred as a reliquary. This is *Shwe-hndawdaw Payá*, also about three hundred feet high from platform to summit (No. 67). Its site is not so favourable as that of its rival, nevertheless the *sedi* is a noble object. After the *Shwe-Dagôn Payá* the next greatest shrine is the *Mahā-myammuni* at *Āmayapōya* (No. 449). This colossal image of the Buddha weighs several tons, and it was brought over the Arakan mountains by the Burman conquerors. The head was damaged when the *tasdang* over the image was burned down in



489. PROPITIATING THE NATS OF THE FIVE PLANETS.

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BURMA

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487. PILGRIMS WITH THEIR BELONGINGS.

1884, and has had to be replaced. The body of the image is encrusted with gold which the pilgrims affix; by a miraculous quality of the image the gold leaf is said to adhere without the usual size. Next in celebrity to this image is the *Shwe-satun*, a sacred footprint on the rock, west of Mimbun on the Irawadi (cf. p. 36). Only the site of the original footprint on the hill is shown. The rock which bore it clove asunder, according to the legend, in consequence of a profanation. A model of the original occupies a *tsadung* beneath. The fourth great resort of pilgrims is *Kyatttlye Paya*, which is believed to enshrine two hairs of the Buddha. It is erected on a boulder which overhangs the peak of a mountain three thousand six hundred feet high, looking out on the plains

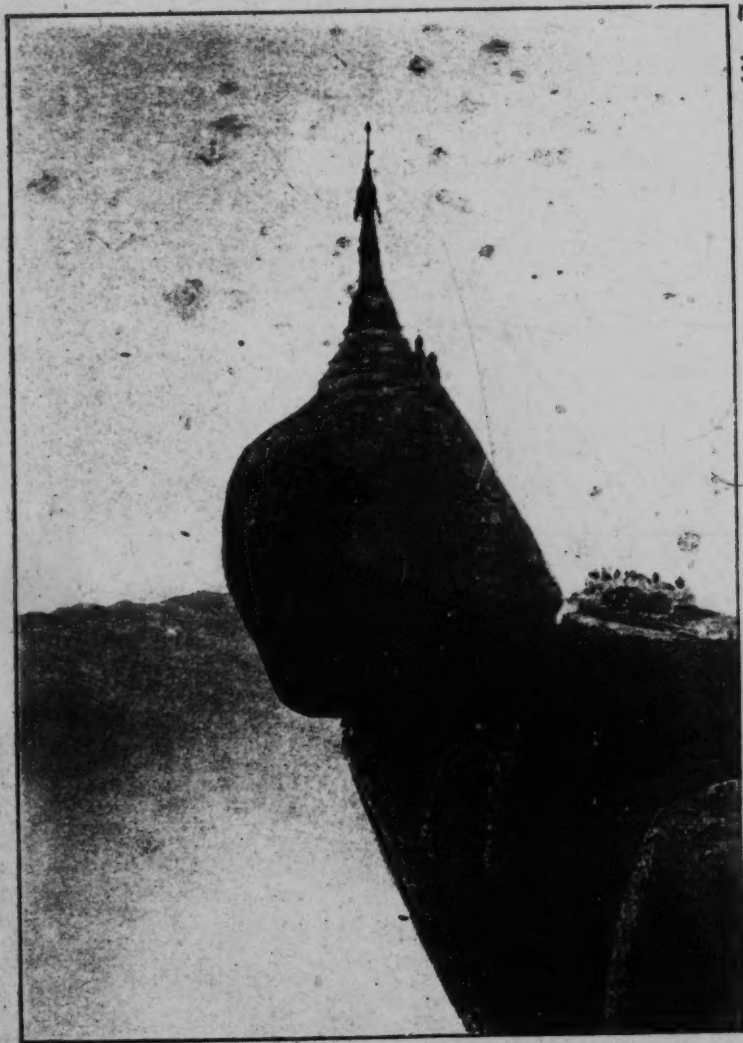
788 of the Sittaung river. The legend tells how this boulder—which is not a
173 rocking-stone—in days of greater piety used to float free above the summit.
There are those who argue that even now a fine thread can be drawn
between the boulder and the rock. About one hundred and fifty years ago

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488. SHWE-DAGON PAYA, RANGOON.

[DPP. P. 190]



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425. KYAUKSE PAGA.

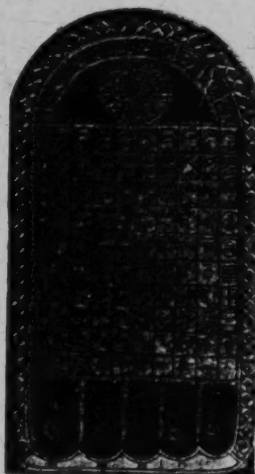
[To face p. 191.]

APPENDICES

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A.D.

- on behalf of Burma and besieges Myinzaing, but without effect. Pagán kingdom parcelled out among Shan leaders. Siam recovers Tenasserim. Pegu regains independence. Prome, Taung-ngu (Paung), Myinzaing, Pinya, Sagding, Thayét assert independence. Pagán dynasty continues in name only. Shan dynasty of Beinnaka established in Burma Proper. 175
1306. King Zaw-aw Thin Hmaing of Pegu recaptures Tenasserim from Siam. Foundation of chronic hostility between Pegu and Siam.
1330. Tenasserim recovered and Pegu made tributary by Siam (Siamese accounts).
1348. King Sinbyu Shin of Pegu. First mention of cannon. The Mun have fire-arms.
1364. Inwa ("Ava," *Ratanaphya*—city of gems) founded by Shan-Burman King Rahúla (Thaddó Minbya).
1385. Accession of King Yazadiyit the Great, of Pegu. War with Burma. Chinese interfere on behalf of latter. Arakán supports Burma. Peace concluded, 1421, on the basis that Prome is Burman territory.
1423. Death of King Yazadiyit of Pegu.
1438. The calendar adjusted by moving the date back two years. Nicolo d' Conti, traveller from Italy, describes Thatón as a seaport. Other travellers from the West about this period—Ludovico Barilema of Bologna, Hieronimo Adorno, Hieronimo de San Stefano and the Russian, Athanasius Nitikin.
1444. Chinese invasion of Burma repelled.
1446. Queen Shinsawbu of Pegu.
1454. Ali Khan usurps the kingdom of Arakán. Burman kingdom weakened by inroads from the North. Adventurers from Europe in the service of the rival kingdoms.
1461. King Dammasedi of Pegu. Zealous Buddhist.
1505. Shan Swabwa of Ónaung overthrows the Shan-Burman king of Ava.
1530. Five independent kingdoms—Ava (Shan), Prome (Shan-Burman), Taung-ngu (Paung), Pegu (Mun) and Arakán. Taung-ngu begins to rise in power. Thohambwa succeeds to the kingdom of Ava. Massacres of *yakha* and plunder of *zedi* take place. The king assassinated, 1542.
- Travellers of the period—Ruy Nunes d'Alcunha, 1511. Giovanni de Sylveira (Arakán). Antonio Carrea (treats with the King of Pegu on behalf of Portugal, 1519). Odoardo Barbessa (reports the King of Pegu to be very powerful, 1520). Caesar Frederick. Ralph Fitch. (Mémoires, ed. J. Horton Ryley. See Jardine, introduction to Sangermano's *Burmese Empire*.) Soldiers of fortune—Caspar d' Cruz, Boniface Damien, Giovanni Cayero and Ferdinand Mender Pinto.
1540. Martahán (Mottam) besieged by Siam.
1550. King Tabín Shwe-ti of Pegu advances on Ava, but is repulsed by a confederation of the Shans. Pagán is occupied and the other Burman kingdoms subjugated. Siam recovers Tenasserim. Nawratha (afterwards called *Bayin-naung*—next to the king) leads an expedition against Siam with assistance of the Portuguese adventurers, Seixas and Cayero, who bring five hundred Portuguese soldiers.



450. CHIDAW-YA P. 36.

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APPENDICES

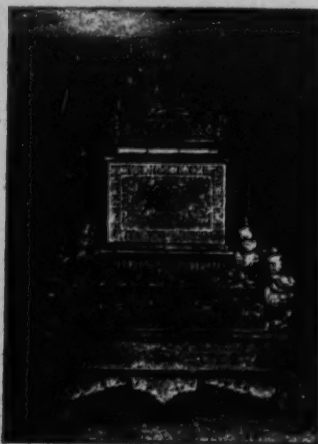
The terseness of the language appears in its proverbs. 209
For instance, *Kwa-ke dda-ke dda ma-ta*—"The dog-dog may jump but it raises no dust." Seven
syllables as compared with the ten of the almost monosyllabic English. In the above sentence [538]
the order of ideas is much the same as our own. But as a rule the order is the opposite. 194
"Fetch hither water to quench the fire" is not *thaphe ye yaq*, literally, "fire to quench, water
fetch hither." The ideas are expressed in order of their practical importance. The checked
tones of the Burmese language give it an abruptness which is reflected in the staccato of the
Burmese music. But Burmese possesses sonorous qualities also, for instance, *Sawas Sandaw*
Payd, Sawas Ziga Payd.

The sounds of the letters used in this work for transliterating Burmese words are as follows:—

Vowel-sounds.

a, e, i, o, u,		as in Italian
ɔ		" English <i>bell</i> (but long in quantity)
ai		" " <i>aisle</i>
au		" " <i>cow</i>
aw		" " <i>cow</i>
ei		" " <i>eight</i>
Consonants		" English, including the <i>th</i> , omitting f, v, and x.

For Burmans can pronounce *r*, and generally substitute *y* for it in the Pāli words. All
final consonants are mute. They are not wholly suppressed as they are in French, but are
merely checked in pronunciation. The Burmese for *demon* is written *na* in this work, because
it is too inconvenient to indicate the checked mute
by such a form as *na'*. The final *a* should,
strictly speaking, be always followed by a *g* or a
suggestion of *g*, thus *dagdag* or *dagda'* instead of
dagda. But to write it in this way is inconvenient
in many of the combinations. This should accord-
ingly be borne in mind. The combinative changes
on the other hand which consonants undergo in
certain positions have been incorporated in the
spelling and not left to the reader to form. Instead
of the current form *ait-hayda* (cheat), which correctly
renders the Burmese spelling of the word, the form
sipphayda is used, which renders the actual pronun-
ciation. The letter *h* combined with *y* has a
varying force according to its position. Thus *hya*
is pronounced just as written, but in the duplicated
form *hya-hya*, the pronunciation is *hyo-hyo*. There
are a few exceptions such as *hah-hya* (scissors)
pronounced as spelled. When the *h* is aspirated,
in combination with *y* gives *ah* (English *ah*) and
ah (English *ah*). *Kyung* (a monastery) is pro-
nounced as written. In the compound *hau-hyung*
it is pronounced *hau-hyung* (a forest monastery).
But when it is the aspirated *h*, *hau-hyung* makes
hau-hyung (a forest stream). The modulation of
the voice differentiates it further, thus *hau-hyung*, with the second syllable rounded up sharply
(will cut). In different utterances certain of these modifications disappear again; just as we



See. 2000 (p. 20).